



Inside you'll find:

Roaring 20's in the Auditorium, Jesus Christ on the Quad and a time capsule in Lincoln Hall;

The decline and rise of ROTC, the rise and decline of Homecoming and the death of campus activism;

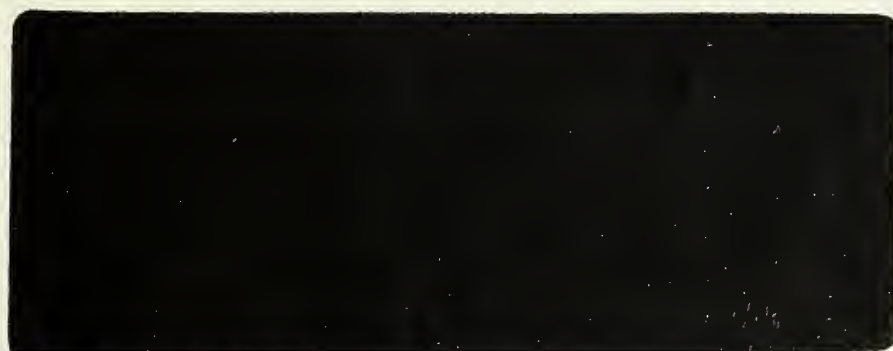
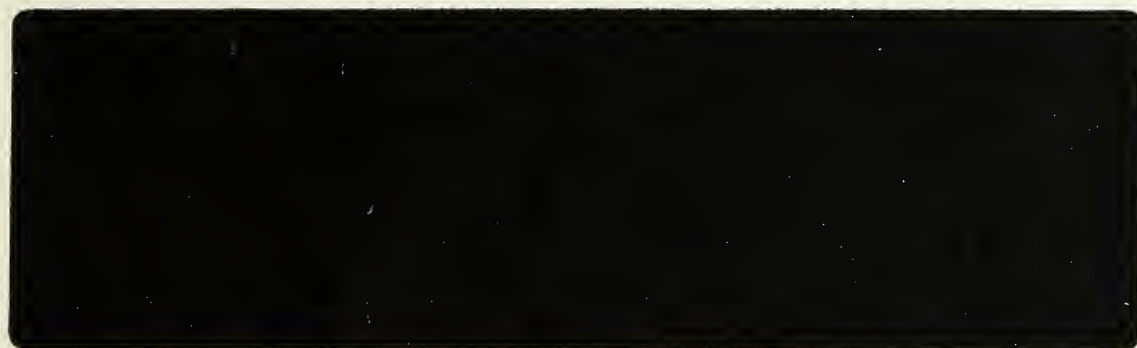
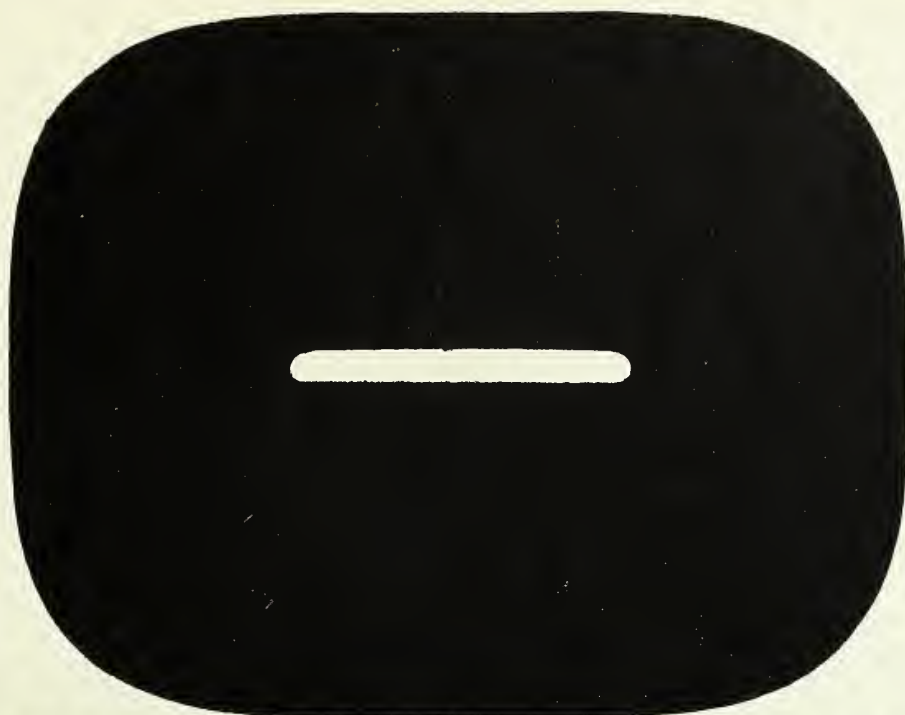
Dancing to the tune of \$47,000, plotting the University's history and tripping to the mound 1500 times;

The pigeons get their year, Earl Butz gets roasted and coeds get their enemas;

Traveling the re-hab road, detouring on the road to recovery and stopping time with anachronisms;

Remembering Memorial Stadium, looking at raw fencers and forgetting about football;

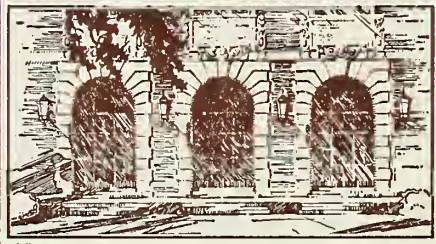
Getting to the guts of food service, breaking down vending machines, picturing a hallowed evening and more.




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Illio

74

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This is **Illio 74**. It is intended to cover the year of 1973, while keeping in perspective the four year experience of the Class of 1974.

We have not created a yearbook in the traditional sense. Rather, we have sought to design a new format, annual history of the University. To accomplish this, we have not relied on a series of unrelated, unexplained photographs. We have tried a more journalistic formula, relying heavily on verbal content accompanied by complimentary, informative photographs.

We hope if you are leaving the University, this book will not only supply you with some remembrances of spring and fall semesters, 1973, but of your four-year stay as well.

In those four years we witnessed some rather rapid social changes, not only on campus, but in the nation and world as well.

On Jan. 23, 1973, a cease-fire was signed in Paris, ending U.S. involvement in Vietnam. The apparent spillover of this event was the virtual death of campus activism and radicalism. Thus, the international incident which had set the country, especially college campuses, in turmoil passed quickly from sight.

The cease-fire, coupled with foreign relations breakthroughs with China and Russia and the astounding victory in the presidential race of 1972, shot President Nixon's rating in the Gallup poll to 68 per cent, the highest vote of confidence for any president in history.

Less than a year later, however, a string of scandals, mostly related to what became known as Watergate, plummeted the President's ratings to 27 per cent and an earnest drive for impeachment began in the House.

And while the nation's confidence in their rulers was being shaken almost daily by testimony before Sen. Sam

Ervin's special committee investigating the Watergate affair, Americans were jolted by the resignation of Spiro Agnew, Nixon's vice-president. After what appeared to be a massive plea bargaining session, Agnew pleaded "no contest" to a charge of income tax evasion, a felony. At the same time a committee was investigating "every aspect" of the President's own income tax returns.

On Dec. 6, 1973, House Minority Leader and ex-college football hero, Gerald Ford, joined the Nixon team as vice-president after 25 years in the House.

Along with shortages in political credibility, 1973 brought shortages of nearly everything else, most notably meat and fuel. The meat shortage, apparently aggravated by price controls seemed to drop out of the limelight as the restraints were lifted. However, petroleum, the substance which powers the nation, remained short through the end of 1973 and into 1974.

The Mideast once again erupted in war, bringing Arab and Israeli students to their feet as various forms of protest arose on campus, reflecting for a brief period the anti-war protests of the late 60's.

And while the President felt compelled to create nine different offices from coast-to-coast in an effort to get away from it all, perhaps the best location for viewing the somewhat tragic year of 1973, was afforded the Skylab astronauts. The crew spent the later half of the year watching from a vantage point of some 270 miles above the earth.

In an abbreviated form, that was how the world looked outside the University. On the following pages you'll see how the University looked during this period; sometimes as part of this outer environment, sometimes apart from it. We hope you enjoy it.

— The editors

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When shortage comes to crisis

by Joe Urschel

Illustrations by Nina Ovryn

Sometime late in 1973, an energy "crisis" developed. In the Nixonian dialect, "crisis" is one step worse than "shortage." That much is perfectly clear. The conditions which constitute "crisis" and "shortage," however, are not so easy to determine.

If you discount credibility, one of the earliest "shortages" of the Nixon era was meat. Everyone remembers the meat shortage.

The meat shortage was when meat producers decided they weren't making enough profit from the sale of their animals. So what happened? The producers withheld the meat. Therefore, the distributors couldn't make money by selling the meat they purchased from the producer. And the retailers couldn't make money by selling the meat they purchased from the distributor. And worst of all, the consumer couldn't lose money by purchasing beef at the counter for a price which was inflated at least twice before it hit his table.

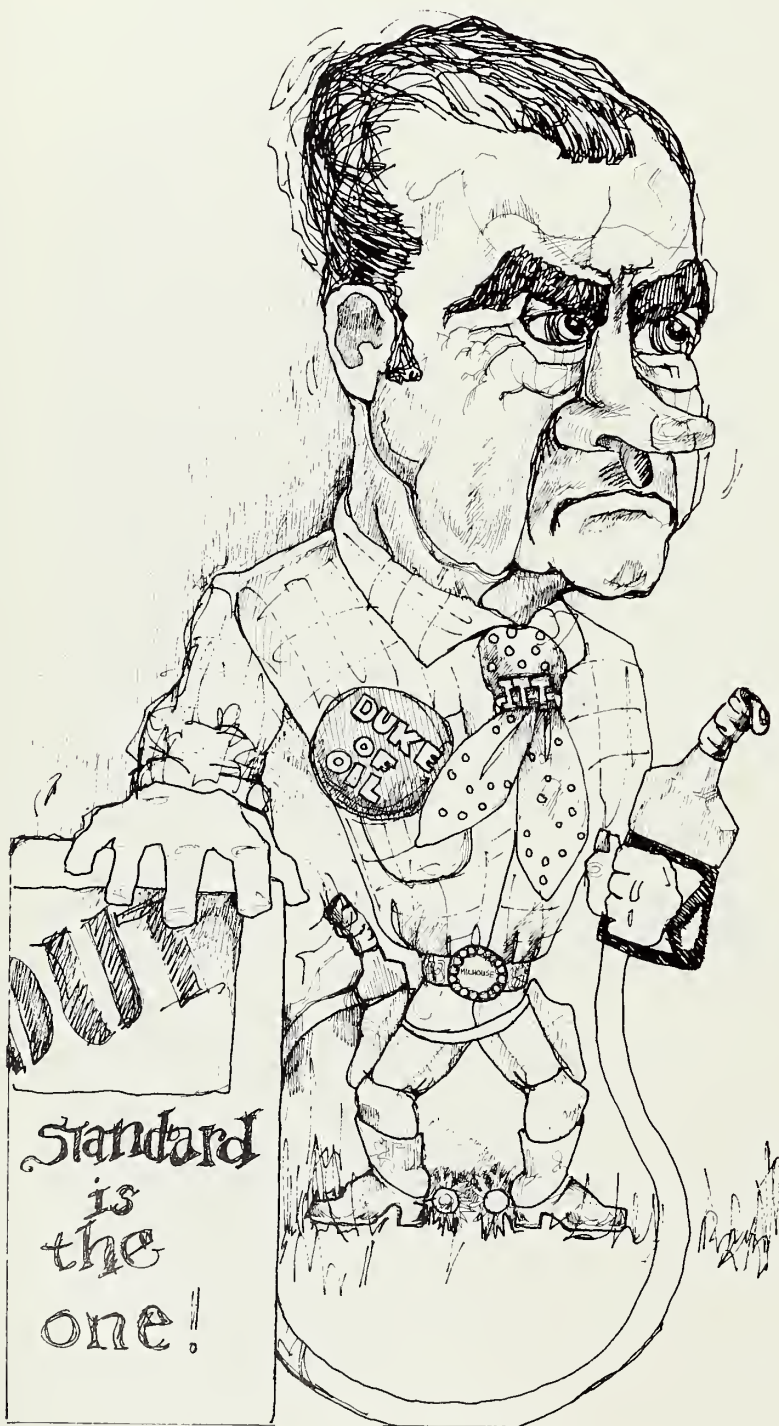
This made him mad. It also made the retailers mad, for they liked nothing better than taking money from consumers. It angered the distributors, too, because they certainly liked making money from the retailers. And the producers (you remember them), they were also upset because they wanted to make more money from the distributors.

That was the essential problem; the producers, distributors and retailers all wanted to charge more money, and the consumer wanted his product — no matter what it cost. So everybody bellyached to Washington.

The price ceiling on meat was then lifted. The producers, distributors and retailers got to charge more and the consumer got to spend more. The shortage ended, and everybody once again became happy and inflated.

The same conditions existed when the fuel "crisis" was a "shortage." Most experts agreed we weren't short of oil. Some went as far as to say we were swimming in it. The oilmen perhaps learned just how profitable a little under-production could be, from their brothers in the meat business.

The oilmen, however, apparently did not want to be outdone by a bunch of unsophisticated cattlemen. (You remember the Old West stereotypes. Cattlemen were the free, rugged, close-to-mother-earth, sell-enough-cows-to-build-a-big-ranch types. The oilmen were the gouge-the-earth-for-tons-of-oil, drive your competitors out of the market, make-enough-money-to-buy-the-whole-goddamn-country types.) Well, the oilmen, obviously thinking on a grander scale than the cattle producers, apparently decided to hold back with a passion. Gouge deep. Aim to 60, 80 cents a gallon. That's when "shortage" became "crisis."



Campus Mail

Illio Office

Illio 74 Readership Survey

The Illio 74 has changed in format from the traditional pictorial-oriented yearbook to a magazine style with articles of interest

Do you think this is a good format for a yearbook?

☐ yes ☐ no suggestions

What articles did you enjoy most?

Do you like this book better than Illio 73?

☐ yes ☐ no

What would you like to see in future yearbooks?

☐ fiction, ☐ poetry, ☐ more pictures, ☐ more articles

Before reading Illio 74, what kind of yearbook were you expecting?

☐ mostly pictures, ☐ fraternities, ☐ sororities and sports,
☐ for seniors only, ☐ for reminiscent purposes

Before ordering your Illio 74, did you know what Illio was?

☐ yes ☐ no

Did you know of Illio 74 salespeople on campus?

☐ yes ☐ no

Please drop off in the Illio office or campus mail as soon as possible.

But they forgot about one thing. The "shootout." The independent truck driver. The modern day equivalent of the rugged cattle drivers of the Old West (footloose, free-wheeling, rugged, close-to-the-blacktop types). They went for their guns. They struck.

It's understandable. The independent trucker (not to be confused with truckers who work for large trucking companies) was threatened by the lower speed limits and high fuel prices that resulted from the fuel shortage/crisis.

The independent trucker usually sells everything he owns and borrows everything he can, to buy himself a rig (that part of the truck which pulls the trailer). Once he purchases the rig, he hires himself out to haul as many trailers as he can in as few hours as possible. For instance, he may have a contract to drive a trailer to Los Angeles from Chicago by Feb. 1. With that in mind, he may look for a contract in Los Angeles that needs transporting east. He may find one there that is due in Kansas City by Feb. 3 and one in Kansas City that has to be in Chicago by Feb. 4. If he is energetic, and wants the cash bad enough, he'll sign for all three. If he's real energetic, he'll keep that pace up until he pays off his rig and makes some money. A few years and many sleepless nights later, he may have enough cash to buy that spread in the suburbs he's always wanted.

Lower the speed limits and you make it harder to make those tight connections. It means less sleep or less contracts. Raise the price of fuel on him and he has to make even more contracts to pay off his rig and turn a profit. But do both to him at the same time and you've got big trouble.

Who'll win the shootout? Well that seems pretty well determined if history is any lesson. Compromises may fizzle the strike short of any real violence. But the oilmen always win. After all, how many cattlemen have children chairing

the board at the Chase Manhattan Bank?

So will the University escape this foray? At this point in time, it's hard to say. Aside from the bitterly stringent measures, like lower temperatures in dorm rooms (78 to 70 degrees) and giving personnel fewer gallons of free gas for University cars, the University may be forced to make some expensive decisions.

Nearly all the power for the University is supplied by Abbott Power Plant which now runs on oil. But that wasn't always the case. Up until 1971, the Abbott plant was totally powered with coal. To meet Environmental Protection Agency emission standards, the plant began to convert to oil. The conversion was completed in early 1973. Now one year after the conversion, the energy "crisis" happened. The University began to have trouble getting enough oil to power its plant, and administrators began to seriously contemplate reconverting to coal. J. W. Briscoe, vice chancellor of administrative affairs, estimated that the reconversion would cost approximately one half million dollars.

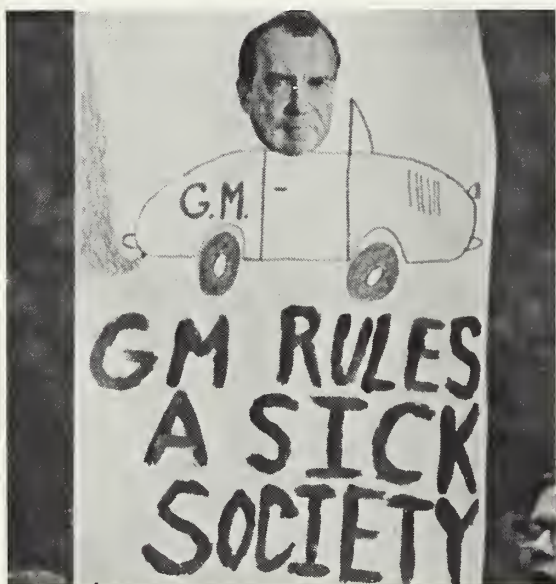
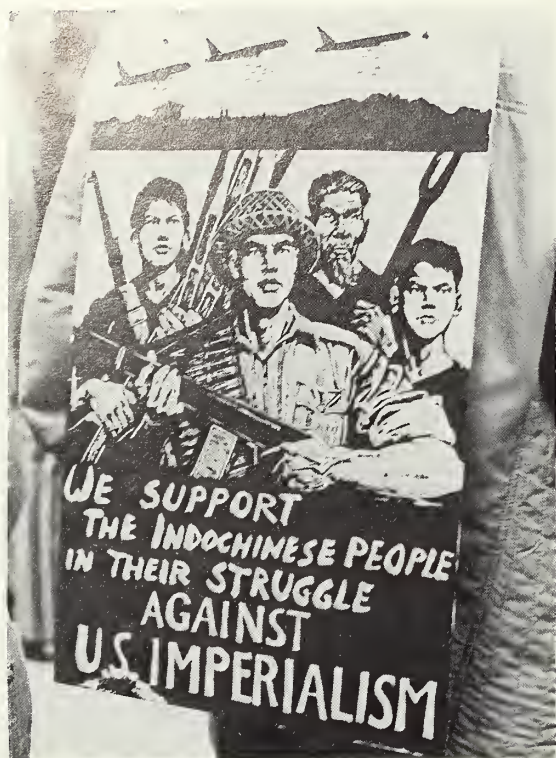
That figure is based on the price of high sulfur coal. Burning such coal would not meet EPA emission standards unless a waiver could be obtained. If not, operating costs for the plant would be much higher.

Even if the plant continues to burn oil, the price is bound to climb higher. So regardless of the course taken, the University is going to have to spend more money to keep the plant going.

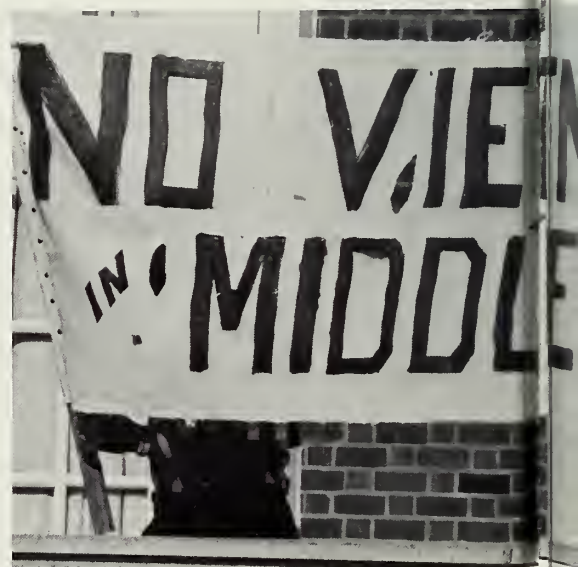
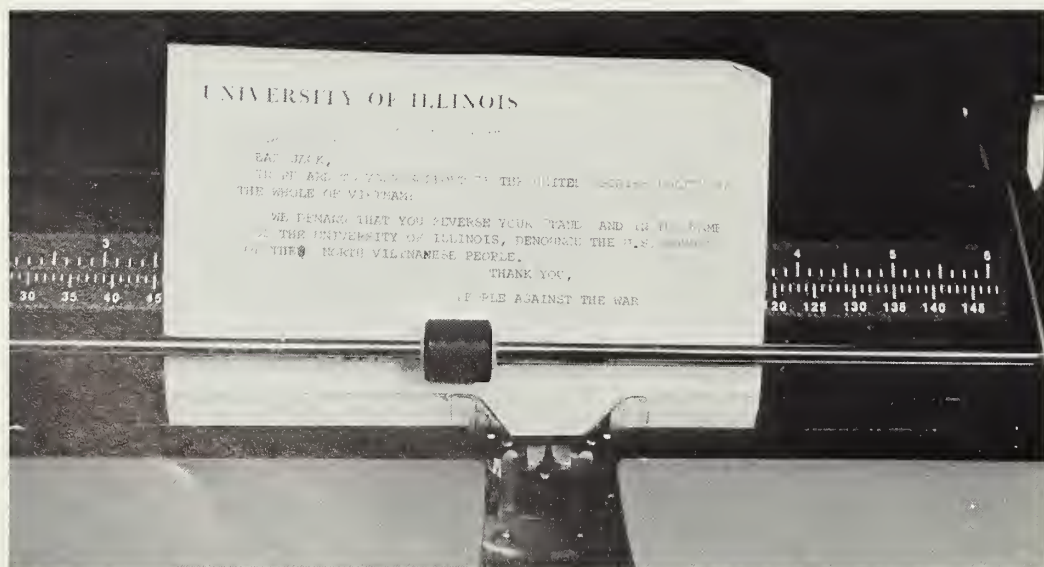
The next question is, who will absorb most of that cost? Taxpayers? Students? How much tuition are people willing to pay?

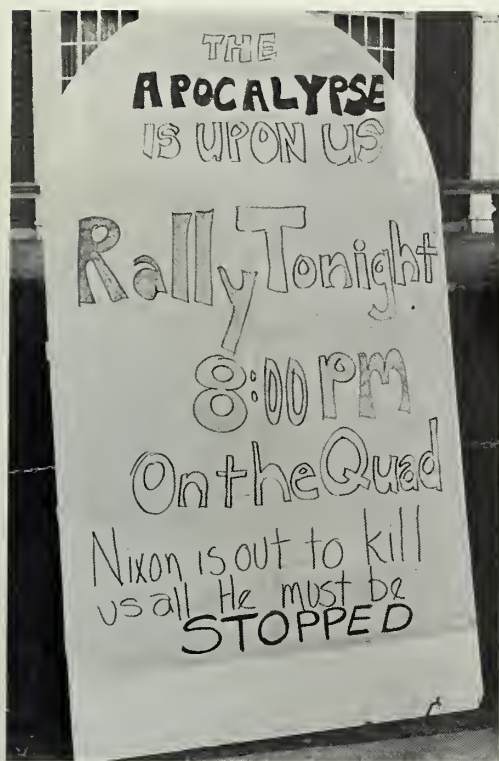
Ready for a shootout?



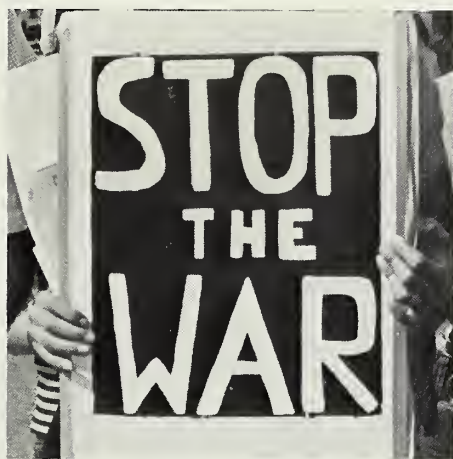


STRIKE MAY 5th and 6th
 STRIKE TO END WAR STRIKE TO
 SUPPORT THE PEOPLE'S PEACE TREATY
 STRIKE TO MARCH TO WEST SIDE
 PARK ON MAY 5th STRIKE IN
 SOLIDARITY WITH THE INDOCHINESE
 STRIKE TO SEIZE CONTROL OF YOUR
 LIFE STRIKE TO BECOME MORE
 HUMAN STRIKE AGAINST INCREASED
 TUITION STRIKE BECAUSE THERE'S
 NO POETRY IN YOUR CLASSES STR
 IKE BECAUSE CLASSES ARE A
 BORE STRIKE FOR POWER
 STRIKE TO SMASH THE COR
 PORATION STRIKE TO MAKE
 YOURSELF FREE STRIKE TO
 ABOLISH ROTC STRIKE
 BECAUSE THEY ARE TRYING
 TO SQUEEZE THE LIFE
 OUT OF YOU **STRIKE**

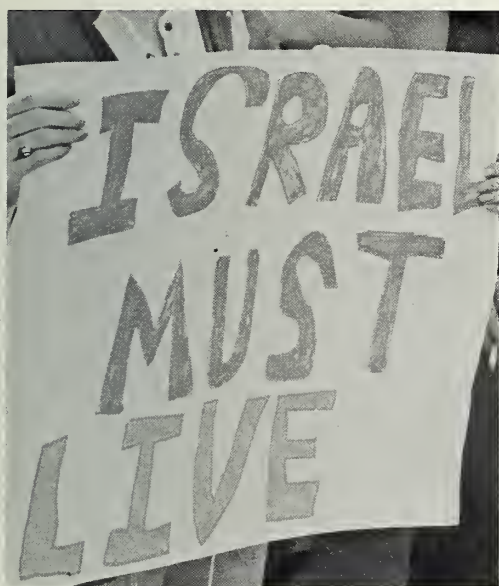




Ashes of Activism



by Andrea Viravec



On a sunny afternoon in October 1973, a group of about 300 students gathered in front of the student union to protest the outbreak of war in the Mideast. Most of the demonstrators were pro-Israel, chanting "Israel must live." But a small group of Arab supporters stood by sullenly, with placards denouncing the Israeli cause. There was no violence, no outburst, no agitator.

Two students standing near the demonstrators jokingly said they wished someone would throw a rock, if just for old times' sake. Soon after that the crowd dispersed. The students of 1973 had spoken — by not speaking.

In the spring of 1970, college campuses across the nation were caldrons of activism whose fires had been lit by the continuing war in Vietnam, the killings at Kent State and Jackson State and a general climate of political and social outrage. Now, almost four years later, only a few embers glow in the ashes of earlier student crusades.

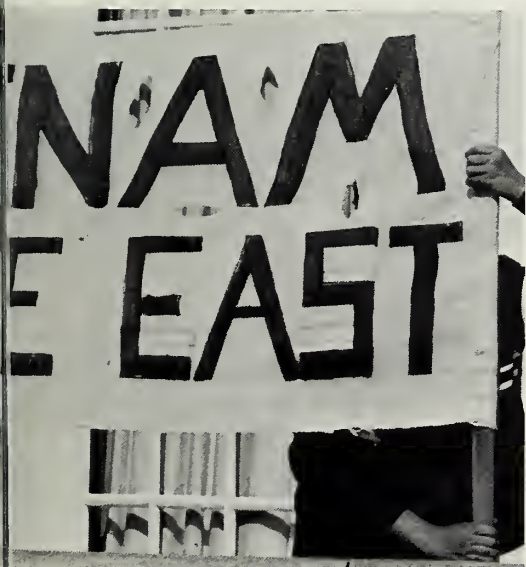
To some of this new generation of students, the days of rallies, marches and cries for increased student power are viewed almost with nostalgia. The class of 1974 just missed streets filled with National Guard, student strikes, seizure of buildings and a common cause.

Talking to both students and administrators at the University, one

finds that most feel the major reason for a difference in student temperament can be accounted for simply by a lack of issues. The war ended.

Indeed, the issues of that notorious spring were complex. In January 1970, it was discovered that ILLIAC IV, a new computer to be installed on campus, would reserve two-thirds of its computer time solely for use by the Department of Defense. Many charged that the University was too intimately involved with the military establishment; then demanded that ROTC courses not be used for credit towards graduation. As tension built up, the University trustees decided not to allow William Kuntsler, attorney for the Chicago 7, to speak on campus. By May, when President Nixon announced attacks on Cambodia, it didn't take much to trigger reactions. Student strikes hit 30 per cent of the nation's colleges and the strike here was declared to be 90 per cent effective.

In comparison, the issues of 73-74 seem pallid. Violence had occurred for the first time in student protests in the spring of 1970, and the backlash it caused in public attitudes towards higher education and legislator appropriations of funds was enough to quiet things down, besides the announcement of troop withdrawals from Cambodia. At least this was the sentiment that filtered down to those



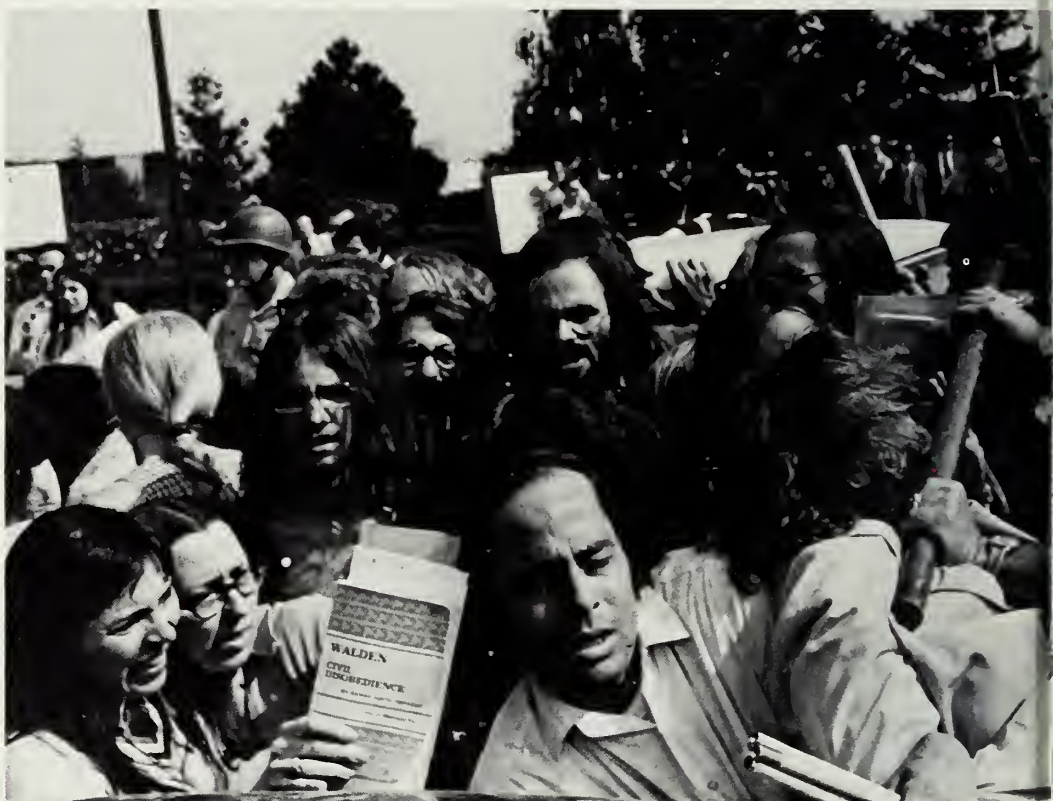


arriving on campus for the first time in the fall of 1970. Although the war did not end officially until January 1972, unrest became unfashionable before that time because involvement in protests often caused one to lose student aid or in other ways make it increasingly difficult to find employment in the tightening job market. The trial and conviction of Valerie Witzkowski, who participated in a Union sit-in in the spring of 1971, in the fall of 1973 was a vivid reminder to many students of those stormier days.

Nationally, the country is suffering the disgrace of Watergate and the resignation of top officials, including the vice-president. But these issues do not seem sufficient to rekindle any sparks of student involvement. In fact, there isn't even any smoke which might indicate at least a hint of discontent.

Chancellor Jack W. Peltason came under much attack in the spring of 1970 because students felt he was not responsive enough to their requests. Does he have any regrets? He replied, "One always hopes one learns from one's mistakes." But he adds, "I still feel my basic stance was correct, which is to draw a line between peaceful protest and the right to engage in disruption."

Peltason does not feel student power was the gut issue then or now. "I feel that students are here to get an



education and they are not interested in spending the rest of their life on an Assembly Hall committee." In drawing a distinction between political activism and student activism in general, he pointed out, "The student doing his chemistry lab is active but in a different way. But the volatile national issues of 1970 made the University less open. These are better educational times."

If that is true, one wonders if Peltason still thinks the students of today could become just as aroused as their predecessors. He thinks they could but states what seems to be everyone's answer — "There is just no issue to get students so mad."

"Students are the most influential group in the University and powerful in that most changes students want sooner or later they get." But stu



Sam Langham



Debbie Browar



Ron Logsdon

fairs. While his co-administrator was urging students to work through the channels, Doebel was accused of causing the injury of two professors by calling in police at the wrong time at a disturbance near the Student Union.

He argues that administrators do "listen but student complaints that they do not are a result of problems of modification that must be met if everyone's best interests are to be taken care of." This is often labeled administrative doubletalk by students who continually confront the brick walls of the try-to-please-everybody philosophy.

Doebel feels that student power was and is a valid issue in student minds but that it is partly symbolic; "students just don't feel well-represented by someone who is not a student and older than themselves."

In answer to the question of student apathy, he replied, "Just because students are not as politically active doesn't mean they are apathetic."

In fact, he feels "students are much

Far Left Green Street was not a safe place to be late at night in the spring of 1972 when protesters marched destructively through Campus Town. **Center** Gary Adelman, associate professor of English and Norbert Wiley, associate professor of sociology are among the many protesters at Chanute Air Force Base being crushed by oncoming University police. **Left** A candlelight procession on the Quad brought out thousands of peaceful protesters in the spring of 1970. **Below Left** This bloodied protester still shows his defiance on the night of April 22, 1972. **Below Right** In April of 1972, an effigy of Pres. Nixon was burned by University students.

more active now only they are working more quietly." In the spring of 1970, Doebel said there were a small number of outstanding radicals, with strong power of persuasion.

"Those leaders are gone now and political, social issues have been replaced by personal concerns," he adds.

Those on the other side of old police lines suggest a different approach to the problem but much the same conclusions as those of University administrators. Thomas Krueger, assistant professor in history, was president of the Faculty for University Reform (FUR) in the years of heightened activism and he is now president of a fledgling faculty union.

What happened to FUR? "FUR dissolved long ago partly because our leadership was divided between those who wanted out-and-out revolution and those who were only working for some reforms," Krueger said.

He feels that students have potential power and just in terms of their far greater numbers, could pose a

dents might counter that. It is the "later" aspect of it that can get frustrating, Peltason said.

Finally, Peltason emphasizes that, "students are good at saying what they want but not what they need."

One man whose resignation was called for in the spring of 1970 is Paul Doebel, then and now director of Auxiliary Services and Campus Af-

greater threat to faculty and administrators than the reverse. But this does not account for the all-mighty power of the grade. But for now, Krueger adds, "The power at the University is in the president's office. That's where the purse-strings are."

As for what was gained by faculty and students from the protests of 1970, Krueger feels that there were a number of small victories in the relocation of ILLIAC IV and increased student voice on campus committees. But his basic feeling is "Change is slow in coming but little victories can be won if you learn to deal with the University bureaucracy effectively."

Most student appointments to committees did not come about as a direct result of the riots of 1970, students were on committees long before those troubles. But Bill Hommowun, a member of the Undergraduate Student Association (UGSA), feels that "student appointments to committees are in many ways a form of tokenism. Students have no real power and their advice is not taken to be meaningful."

"My own reasons for being involved and active are in part an ego element," he added. But also he has an interest to see something get done. He characterized UGSA's contact with the University administration as "friendly antagonism." This relationship is quite different than that of a few years ago.

Bob Fioretti, chairman of Independent College Democrats and a student co-ordinator of the McGovern campaign, was still in high school at the time of the spring riots in 1970, but he came closer than others to capturing reasons for change in student mood.

"There really is no difference in students now and then. There has always been the same little core of student activists. Students in general are more concerned about their immediate needs, pressure for jobs and grad school, than about trying to make the political process work," he said.

He added, "Students used to believe demonstrations would bring about changes from people in power. Now they realize that they have to become those people in order to change



Marla Edelman

things. They realize they need to organize to get things done."

Fioretti accused University administrators (like Peltason and Doebel) of "underestimating students who are capable of accepting responsibility when they have to." He gave his personal reasons for involvement, a feeling that "if I don't do it, it won't get done."

These views seem to indicate that the administration and its opponents are still stranded behind different sides of long-ago removed barricades. Attributing student apathy to "a lack of issues" is too simplistic an answer when those members of society who should by all rights be the most crea-

tive and active, because they have the time and energy to devote to such things, have gone so far back to conservatism.

Peltason and Doebel may feel that students do not need to worry about the day-to-day problems of running a university, they are only here to get an education, but what then will be the training ground for these people? There will always be someone else to do the job and everyone will gladly have learned to pass the proverbial buck. These symptoms casually labeled student apathy, have manifested themselves on the national level with the Watergate scandal. No one knows anything and everyone had



Jim Baird

Far Left Some students, unsympathetic with the Israeli cause stand off to the side at a rally to protest the war in the Mideast. **Left** Hundreds of petitions and letters circulated in the fall of 1973 calling for the impeachment of Pres. Nixon, one of the few causes students have rallied to lately. **Below** Arab protesters march on the Federal Building in downtown Champaign in October, 1973. **Far Below Left** Paul Doebl uses a megaphone to plead with those sitting in at the Union to protest the presence of military recruiters in May, 1971. **Far Below Right** A crowd, particularly large for these less than active times, was this one at a rally to protest the war in the Mideast, in October, 1973.



Jim Baird



Scott Flora



Marla Edelman

simply been told by someone mysteriously higher up what to do. Is it any wonder that this is not an issue to raise student furor, when the students themselves are suffering from the same disease?

Charles Hampden-Turner in his book **Radical Man** states that the supreme test of a radical man (or student activist) "lies in his decision to be stronger than his condition and if his condition is unjust, he has only one way to overcome it, which is to be just himself." Student outbursts in the late 60's and early 70's were their first struggle with trying to get the political system to meet some of their own personal convictions. Perhaps because

of their pass-the-buck training, students were not strong enough to handle the defeats they suffered in trying to change things so they have turned to more personal concerns.

Students who a few years ago were insisting the University do more to help form the society they were entering find that the dichotomy is too hard to accept. So they have either stopped trying or just given in, cut their hair and studied harder.

The University may remain a neutral institution as some have suggested but only at the risk of slowly going from a center of advanced learning to a mouthpiece for the social values of a troubled and corrupt outside com-

munity. The students who tried to make changes and then gave up will be the ones returning to tell future generations of students to quit struggling before they even start.

Activism in whatever form is a way of justifying our being here. Violence cannot be condoned but the purpose cannot be condemned. Any relief at a return to conservatism can only be out of a fear that in changing things we might have to take a closer look at ourselves. Hopefully, those who still feel students can do something to change things will start fanning vigorously the few embers that still glow.

how a non-event becomes NEWS

by Joe Urschel

One of the canon laws of journalism states that in the eyes of the daily headlines, all men are not created equal. If you're one of the nation's political bosses, entertainment celebrities or corporate business heads, you can make news with little or no effort.

If, however, you spend your life doing something less spectacular than running for Senate seats, smiling at TV cameras or controlling stock interests in a large corporation, chances are the only time your name will appear in print is when you're sleepin' with Jesus, and one of your benevolent survivors pays the local rag \$5 to print your obituary.

In short, the more prominent the personality, the more important the event becomes for the journalist. If you're stuck in a section of the country where the big names don't appear too often, (C-U, for instance) even lesser-known figures can create a media stir.

So when Earl Butz, Nixon's secretary of agriculture, descended on the Twin Cities, the local media, especially on campus, began to buzz.

Now admittedly, Butz was not one of the ultra-prominents of the scandal ridden year of 1973. He did, of course, receive a few side glances for the peculiar U.S.-Russian grain deal in which, by his own admission, the U.S. came up more than a little short. And he was at least partially responsible for a nation-wide 20 per cent increase in food prices, and a generally acknowledged shortage of beef, something unprecedented in American history. And the Wall Street Journal had just exposed his attempts to get a retired Congressman a job as a lobbyist for a dairy company. (Butz allegedly told the dairy company that the ex-Congressman could use his political influence to favorably effect upcoming farm legislation for the dairy industry.) But compared to the Watergate/Agnew/ITT/Ellsberg/Richardson/Cox/San Clemente scandal that was kicking around Washington, Butz was strictly small-time. Around Champaign-Urbana, however, he was big stuff. So when he came to campus, the laws of journalism demanded the event be covered.

Interest began to mushroom when word of an anti-Butz demonstration started to spread. The protestors said they planned to march to the Assembly Hall where Butz was scheduled to speak to some 7,000 farmers, farm credit leaders and agri-businessmen. The group was in Champaign to celebrate the 40th anniversary of the Production Credit Association and the 50th anniversary of the Federal Inter-

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mediate Credit bank, America's two largest farm credit firms.

The demonstrators planned to take seats in the hall and protest the Nixon administration's handling of domestic agricultural and economic problems. It was rumored the demonstrators would not be allowed to enter the building and the prospect of a police-demonstrator confrontation heightened reportorial interest in an event which otherwise seemed typically boring.

Oddly enough, no one seemed willing to take credit for organizing the protest. Members of the Undergraduate Student Association (UGSA), however, were consistently in the forefront of the activities and no other organization, with the exception of the United Farm Workers, was visibly present. UGSA later said while some of its members had been active in planning and staging the activities, they had been acting as "individuals," not steering committee members. UGSA, however, did vote to support the demonstration, at least on philosophical grounds.

Members of the steering committee were also responsible for signing the parade permit, printing leaflets and leading the march.

On the day Butz was to speak, the Daily Illini ran a front page blurb announcing the demonstration. The story said a rally on the south patio of the Union (origin for all massive anti-war protests of the now famous '68-'71 "student-rebellion" years) was scheduled for 12:30 p.m. to be followed by a march to the Assembly Hall.

Butz scheduled a news conference at the Assembly Hall for 1:30 p.m., and before heading there I stopped at the Daily Illini newsroom to see what kind of coverage the campus news-powerhouse was assembling.

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Above: Earl Butz, Nixon's secretary of agriculture, was not one of the heavyweights of the scandal-ridden year of 1973 but was still a prominent personality in the cornfield environment of Champaign-Urbana. **Far Left:** An anti-Butz demonstrator displaying one of the more cannibalistic slogans of the protest. **Left:** Earl Butz at his press conference in the Assembly Hall. The media tag-a-longs formed an impressive crowd.

Not wanting to be outdone by any of the other local media, the Daily Illini had its troops out in full strength. According to my figures, they had eight people at the event, four of which enjoyed the title, editor, of one sort or another. As they paraded over to the Quad, they reminisced about the old days when they covered the riots, lootings and demonstrations in '70 and '71.

Once on the Quad it was obvious that the Daily Illini personnel weren't the only ones in a nostalgic mood.

"Just like the '60's, march on the Assembly Hall, protest Butz," one leafleteer shouted. Others yelled about "nostalgia trips" and going "back to the streets."

The anti-war cheer of the '60's, "1-2-3-4-we don't want your dirty war" was reworded to become "1-2-3-4-stop the war against the poor."

While the nostalgia appeal seems to have worked in the fashion and music worlds, it was an apparent failure for the campus activists. All the yelling and leafletting netted the organizers less than 100 bodies from the noon-time crowd on the Quad which must have numbered in the thousands.

Most of the student passers-by shrugged off the demonstrators with a chuckle or an outright laugh.

"Are you guys nuts" one retorted after a leafleteer tried to enlist his support.

At the news conference, an even more bizarre scene was being created. The sponsors of the event had resorted to one of the oldest public relations tricks ever contrived. The conference was held in a small room with a low ceiling. This made the abundance of newsmen seem as huge and cumber-

some as the White House press corps. TV cameras, lighting equipment and electrical wiring made any emergency run to the washroom or telephone a veritable hazard.

Photographers abundantly adorned with dangling Nikons, strobe units and gadget bags wandered clumsily about like over-decorated Christmas trees.

Newsmen elbowed TV cameramen out of their way, hoping to get a noticeable seat from which to pop their all-important question, while radio reporters set up their mikes and tape recorders on the secretary's table.

Butz received a limited cheer as he walked into the crowded room and took his seat. After a few jokes and hellos he launched into his speech by calling Champaign the "grand-daddy of the farm credit system." Throughout the speech Butz took great pains to illustrate what a farmboy he really was. He said he grew up on a farm, worked on a farm and studied agriculture in college. He even met his wife at a 4-H conference. "Just like you guys" was the implication but not everyone in the audience appreciated the simile.

Butz then skated across the fuel/meat/fertilizer shortage issue. His conclusion: it's not as bad as it seems. Prices are



John Doody

Above: Marty Krause, UGSA steering committee member wearing sunglasses and carrying a "Dick 'n Earl" sign above his head, leads demonstrators to the Assembly Hall. Right: Scott Colky, UGSA steering committee member, amplifies the sound of his own voice.



up but they'll come down. Fuel is short, but there will be enough. Fertilizer? Well, who can really say?

Then, making a rare stab at independence, Butz said price controls on beef had been a mistake. He wasn't about to shoulder all the blame, however. He said the President and the Congress backed the idea and convinced him to go along with it.

"I'm a team player," he said. "Sometimes your team wins, sometimes it loses."

He claimed he was uneasy about supporting the controls all along, but he explained his decision this way: "I have my point of view, and the President has his point of view. When our views conflict, we adopt his."

What about the story in the Wall Street Journal? Was it accurate, one reporter asked.

No, just a "low attempt to make the front page" by a young reporter, Butz explained. Next question?

As Butz continued to field and side-step questions in the Assembly Hall's conference room, the anti-Butz demonstrators had gained admittance to the Assembly Hall and had taken seats in the upper decks. As they waited for Butz to

take the lectern, they talked of the good old days of student activism and threw paper airplanes at the stage.

Pleading for a more mature attitude from his cohorts, one demonstrator, pointing to the countless rows of spectators in front of him, said, "Don't be idiots, you're not hitting Butz with those airplanes, you're hitting the back of these people's heads."

"We've been disarmed of all other weapons," Scott Colky, UGSA chairman retorted. "You think we're going to let this man speak?"

With that, Colky noticed the lens of my camera bringing him into focus. In a slow but paranoid manner he reached out and grabbed Bob Sheppard, a Daily Illini reporter by the arm.

"Who's that guy with the camera?" he said pointing his massive finger in my direction.

"That's okay, Scott, he's from the Illio," Sheppard responded.

Apparently disappointed that I wasn't a plainclothed government agent, Colky went back to his catcalls and paper airplanes.



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Before Butz began his speech, the farm credit associations presented him with a token of their appreciation for his work on behalf of the people of Illinois. The gift was a prize-winning pig named Wiener.

The demonstrators found this quite ironic and humorous. "One good pig deserves another," one shouted. "I didn't know you were bringing the President along," another added.

With that, Butz approached the lectern. As he began to speak, the protestors chanted, "Stop the war against the poor! Stop the war against the poor!"

At first Butz attempted to ignore the jeers, but the more he tried the louder they got.

Looking up to the crowd Butz reached back into his grade school history books, brought up Voltaire's famous quote and tossed it up to the hecklers, "I may disagree with what you say, but I will defend to the death your right to say it." He saw fit, of course, to add his own little rider, "and I ask you to give me the same opportunity."

Not caring much for Butz' plea, the demonstrators adopted a philosophical position somewhat more akin to Samuel Johnson's, (Every man has a right to utter what he thinks truth, and every other man has a right to knock him down for it.) and continued chanting "Stop the war against the poor."

Butz continued his gentlemanly approach. "I have found that every American has a decent streak, and I just wish you

people would show me yours." he said.

"Horseshit!"

"Give us the mike!"

"Eat the rich . . . feed the poor," were the replies. However, Butz stayed cool and managed to continue his speech.

But toward the end of the speech, as the jeers got brutal and loud, Butz finally drew his guns. "I know you people in this auditorium work year-round to provide this country with food, but for some of us there shouldn't be any food." With that, the 7,000 farmers and agri-businessmen rose to their feet with applause.

As their cheers died, the demonstrators started up again, "What about the migrant workers? What about the migrant workers?"

With that Butz decided to pull out all the stops. He must also have been in a nostalgic mood for a number of his comments seemed to indicate he was confusing the demonstration with an anti-war protest.

"I'm concerned about the war, (sic) I'm concerned about rising prices, I'm concerned about malnutrition, but that group up there has not done one single thing to better the situation. They have not done one thing to bring peace on earth (sic). That kind of thing is done by those who work, not those who filch off the work of others," he ranted.

While the heckling continued stronger than ever, Butz quickly finished his speech and left.

When Butz stepped away from the lectern, O.G. Bentley,

Tom Harm



Dean of the College of Agriculture ran up, grabbed the mike and yelled to the audience, "I can assure you that out of the 2,444 students in the College of Agriculture, not one was up there with that crowd of measley looking bums." That assurance was later disputed by a UGSA member who claimed two "of the most vocal individuals" in the crowd were agriculture students.

As Bentley spoke, the demonstrators paraded out of the Assembly Hall, flipping the bird to the farmers and agribusinessmen who were taking advantage of the opportunity to heckle the protestors.

The next day the Daily Illini condemned the demonstration, saying it was a mistake and an anachronistic holdover from the late '60's. The Daily Illini said the time when marching students could arouse "righteous indignation" and "unity" had ended. Now, according to the Daily Illini, such things arouse nothing but boredom and disgust.

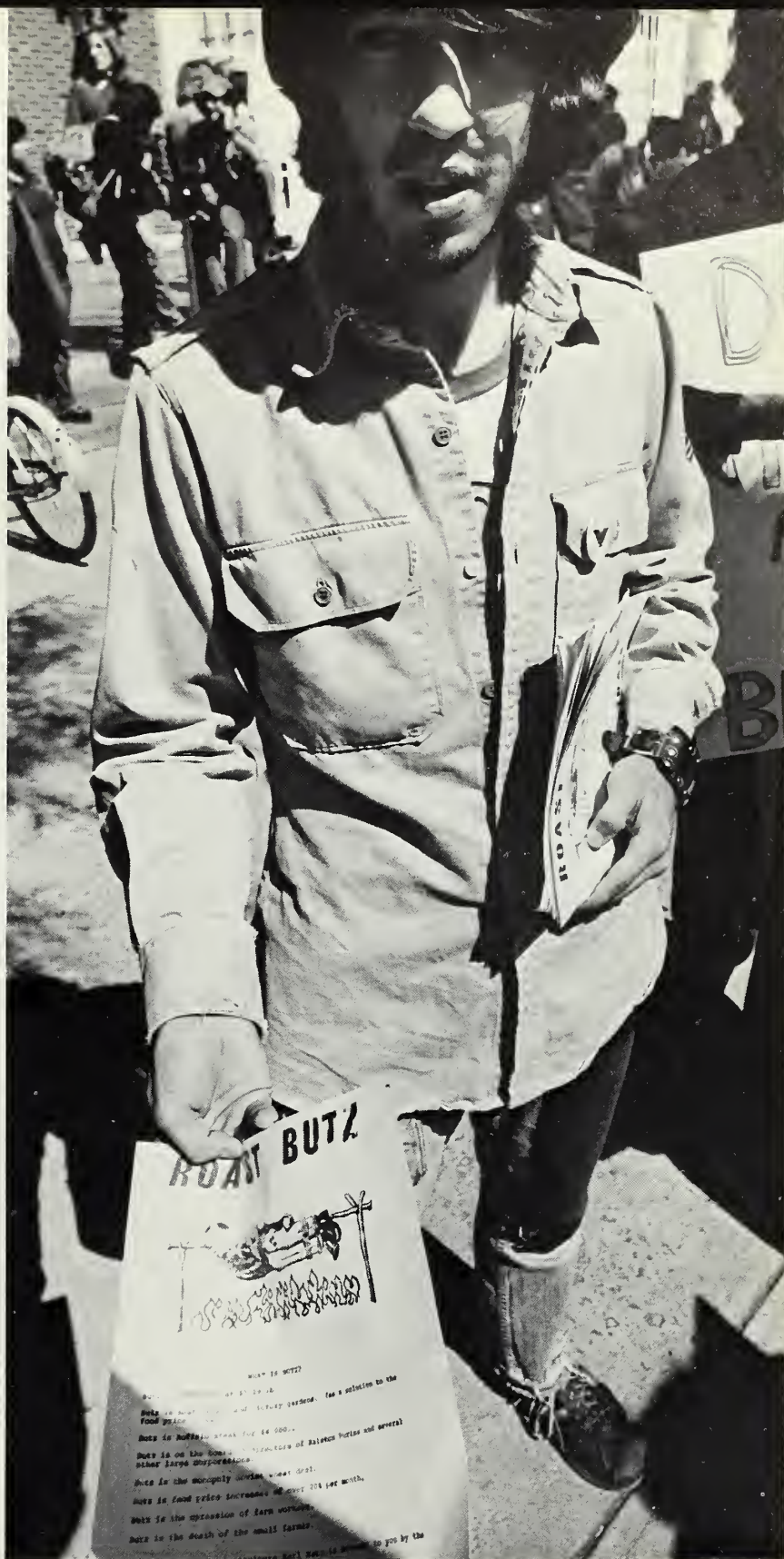
A day later Jim Gehring, editor-in-chief of the Daily Illini, wrote a column also denouncing the demonstration as a blunder. It might be wise to point out, however, that while the Daily Illini went out of its way to be overly critical of the demonstration, a number of its staff members, including one editor, were not only among the protestors but virtually led a good number of the heckling chants.

The biggest stir caused by the event seems to be reaction against the demonstrators by other members of the student body. The day after Butz' speech many students reportedly called the UGSA office to complain about the disturbance.

He wrote, "Three members out of the eleven people on the steering committee attended the demonstration which in no way holds UGSA as an organization responsible for the demonstration or its effect."

The reaction was apparently strong enough to prompt one UGSA Steering Committee member, Terry Cosgrove, to write an editorial in the Daily Illini's soapbox column denying the event was a UGSA project.

In an historic sense, what seems to have occurred at this news-event, and what were the results? Well, about 100 students and non-students got mad at Butz for being Butz. Butz got mad at some 100 students and non-students for being boorish. The press got mad at the 100 students for being "disgusting." A number of students got mad at UGSA for their apparent role in planning and executing the disturbance. And UGSA got mad at the student body for saying UGSA planned and executed the demonstration. They're still here. Migrant workers? Their life is little changed.



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Far Left: "Wiener," the pig, snarfs down a late afternoon snack after being presented to Butz as a gift from the farm credit associations. **Above:** Bill Hommowun, another member of the UGSA steering committee passes leaflets on the Quad.

The decline and rise of ROTC on campus

by Sharon Cohen

Anti-war rallies, protests against the bombings in Southeast Asia and sit-ins at the Union were all reflections of the campus mood in 1970. Accompanying this attitude, there was a distinct antagonism against the Reserve Officer Training Corps. (ROTC) students.

ROTC cadets were often the targets of harsh ridicule and jeering remarks. The sight of a uniform evoked bitter responses from many students on campus. The Armory, location of the ROTC center, was often a target for rock-throwing protesters.

But now, the war has ended and the midnight rallies have become a thing of the past. The short-haired, neatly manicured ROTC student walks along the Quad, just as inconspicuously as any other student.

The anti-war feeling that accompanied the anti-ROTC feeling seems to have faded away. There is no longer much talk of having the University end its ROTC program, as there was in 1970. The change of attitude has been noticed by many officials in the ROTC program. Capt. Christopher Withers, professor of military science, admitted that ROTC students often had to contend with many hostile situations in the past, but now "the

whole anti-war era is rapidly declining."

ROTC students also agree that opposition to them has weakened. Michael Hackerson, senior in agriculture, said "people have become more tolerant after the draft ended."

Another ROTC student, Wesley Ozouf, junior in LAS, said "people accept us more now and our image is less thrust out in the forefront."

However, while ROTC students agree the campus atmosphere has become less hostile in the last few years, many also have noticed they are often stared at because of their distinctive dress. Capt. J. Jerome, assistant professor of aerospace studies, pointed out "the stress on haircuts is superficial."

Jerome said most persons join the Air Force unit of ROTC because they want to fly and become pilots. They see the program as "the best route in which to fulfill their goals. This holds more weight than just a haircut."

ROTC students generally agree the uniforms and the short hair are aspects of ROTC they have to accept. William Grgas, junior in education, claimed it does take some time to adjust to the uniform but "no one comes out and says anything about it."

Jim Baird



Another student, William Loeding, senior in engineering, felt the stigma associated with ROTC is "not as much as people make of it. Once people get to know you, they have a different idea about you."

William Salisbury, junior in physics, said he has received "the typical harassment and smart remarks." But, he added each person has "his own way of expressing himself. I know what the Army's like and I'm not going to let someone harass me out of something I enjoy."



All ROTC club units require their cadets to wear their uniforms during leadership laboratory which meets once a week.

Even with their improved image the ROTC programs have not experienced dramatic enrollment increases. About 125 students are enrolled in the Navy unit and about 103 in the Air Force program. Those figures have fluctuated only slightly over the last few years.

The Army unit, however, had difficulty attracting enough students now

that the draft has been eliminated. Only 79 cadets are in Army ROTC this year, a decline of about 50 per cent from last year's enrollment.

According to Col. Thomas R. Woodley, professor of military science, about 50 of last year's 81 freshmen left the Army ROTC program after the draft ended. Woodley said most cadets were "honest and open" in saying they were dropping out because they no longer faced the threat of induction.

The army also has had recruiting problems because it can't promise the

Above: Army ROTC cadets, standing on first formation, await orders from their commander.

potential cadet a career with as much certainty as the other two units.

"Three times more people applied for active duty last year than the Army was able to accommodate," Woodley said.

In contrast, both the Air Force and Navy units guarantee their students a commission after graduation.

"If someone wants to insure a career, he'll be more apt to choose the Navy or the Air Force," Woodley said.

The Air Force unit attracts many students who simply want to learn how to fly. "We never really had a draft and those who wanted to volunteer did so," Jerome said.

Students are still eager to join Navy ROTC, Withers said, but they now are motivated to enroll by the positive aspects of the Navy program such as its travel opportunities, rather than by the desire to find an alternative to induction.

One of the chances to travel for Navy ROTC students comes during the summer, when some students take part in exchange programs with the Japanese and French navies.

While the summer itineraries for cadets in the other two branches are usually not quite that exotic, summer sessions are also held at Army and Air Force bases.

Whatever reasons students have for joining the individual ROTC units, scholarships are a great incentive in all three programs. Most four-year federal scholarships commit the student to a four-year term of active duty after graduation. According to Jerome, many students have "stayed in because of the scholarship program."

However, Woodley also sees other reasons for joining the program. He feels "traditional patriotism" is the main reason some students enroll.

One of the newest trends that may increase enrollment is the entrance of women in ROTC. This year, six women are in the Navy program, while the Air Force and Army units have three female students each.

Terri Bauer, sophomore in pre-medicine, said she "knew nothing about ROTC until I came down to the University.

Jim Baird



Below: Two Army ROTC cadets lead the inspection of the other members of the unit as an onlooker watches in disbelief.

Jim Baird



Bauer felt entering the ROTC program was unusual and "something no one else did."

"When I enter the office, everyone knows who I am. It's so different than what I was brought up with. Not too many people give it a try," she added.

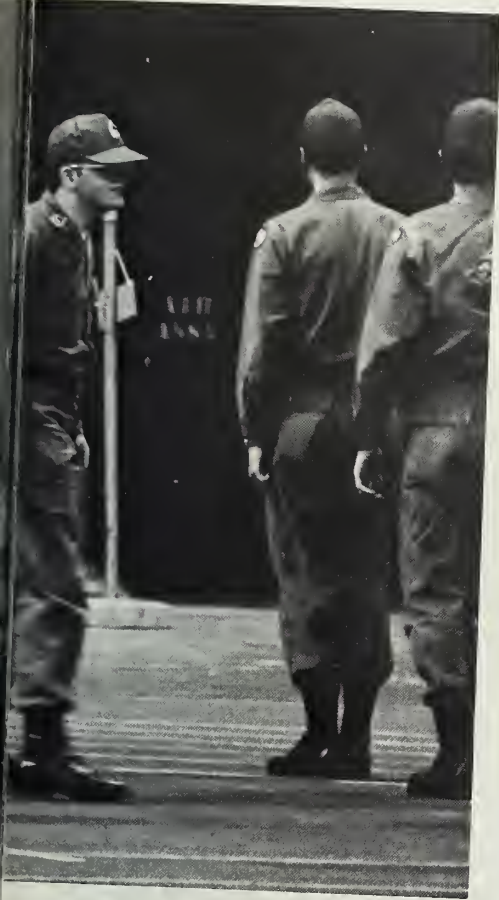
All positions in the Air Force are also open to women except co-pilots, navigators and missile operators because these jobs could involve combat situations, according to officials.

Most cadets are also enrolled in a leadership laboratory which doesn't offer any credit hours. The Army ROTC lab teaches military skills, marksmanship, marching and field training.

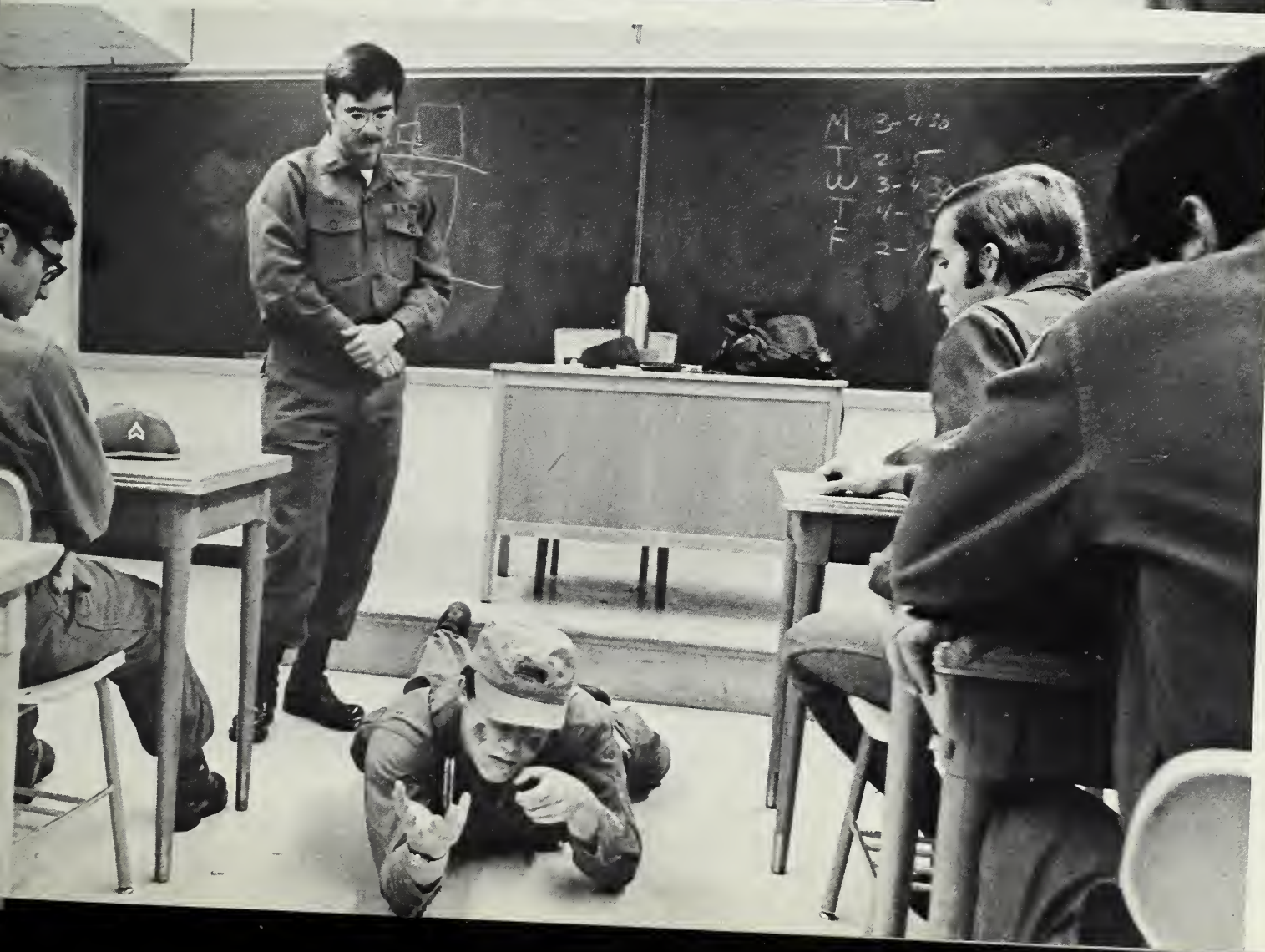
Jerome describes the Air Force lab as "a common sense laboratory where drills and ceremony are taught, as well as manners."

Another factor that may help increase enrollment in the future is the cross-listing of courses with the college of LAS. In 1972, a graduation credit in the college of LAS was ended for ROTC courses that weren't cross-

Right: Dolores Schwartz, freshman in LAS, and one of the three women in the Army unit of ROTC, stands in line awaiting inspection. Below: Douglas Bidle, senior in LAS, demonstrates the proper holding procedures for weapons.



Jim Baird



listed with a regular academic department.

Administrators in ROTC departments have been working to organize courses that will allow ROTC members to gain credit in LAS. Next semester, a political science and military science course, "The Military and Society," will be cooperatively taught by ROTC and LAS faculty members.

All ROTC units are constantly striving to attract more people. Woodley claims the Army ROTC hadn't previously made any "effort to publicize" but now "they are doing a better job of informing the people."

Jerome said the best way to recruit people is in a one-to-one contract situation. If someone talks to another person who is already in the program the

potential ROTC member has a good opportunity to "gauge the other person's sincerity."

Withers also agreed that publicity is effective. He cited different methods such as letters, national advertising, high school counselors and friends as factors in attracting potential ROTC members.

Jim Baird





Sheila Reaves

Far Left: James Davies, senior in agriculture, leads the Army ROTC cadets in a physical training session. **Left:** Freshman cadets must learn how to tie basic knots for rope bridging.

No more kiddie cocktails

by Jane Karr

Illustration by Nina Ovryn



If 19-year-olds were celebrating anything special the night of October 1, 1973, in the campus bars, it wasn't the fact that they could finally get a beer in Champaign-Urbana.

What they might have been cheering, the dreary Monday night the new law which allows 19 and 20-year-olds to drink beer and wine went into effect, was the Illinois Legislature's long-awaited realization that students who can vote, go off to war and get married are also capable of deciding whether or not they will drink.

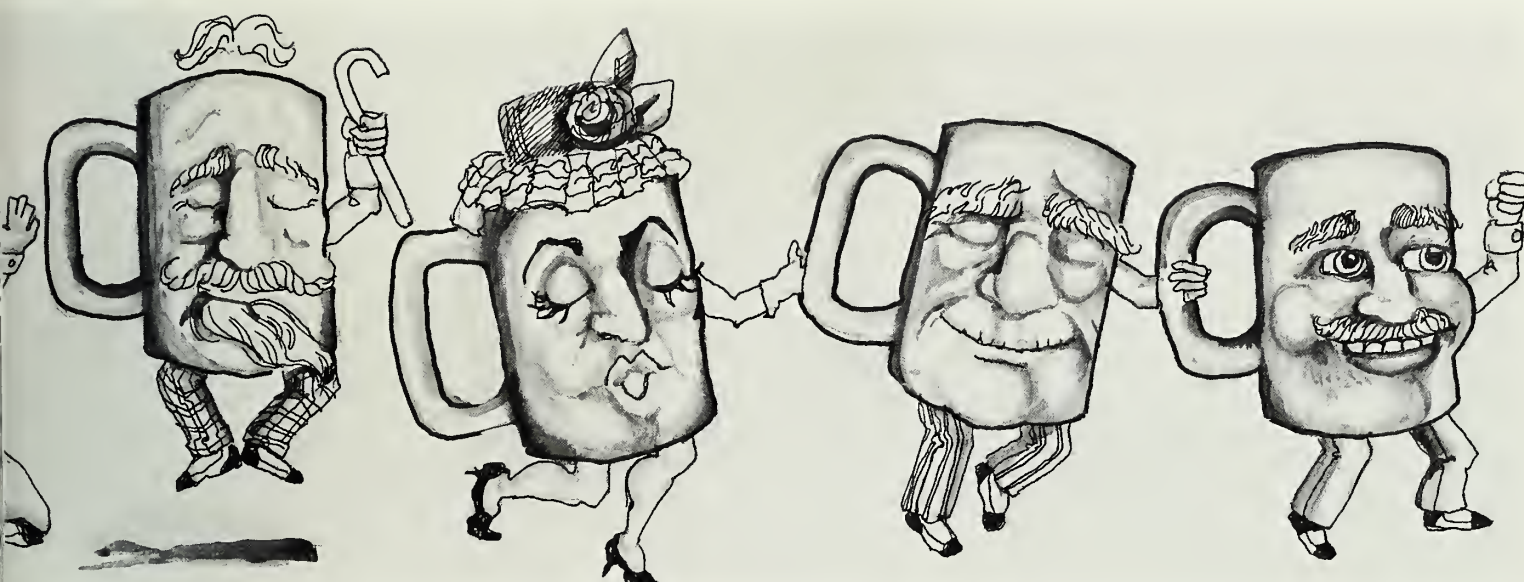
Champaign has long been a haven for underage drinkers because of the lax enforcement of the former 21-year-old drinking age. However, Mayor Virgil Wikoff warned that if the bills introduced to the House in February, 1973, had failed to pass he would have been forced to call a crackdown on underage drinking.

A bill introduced by Rep. Raymond Ewell, D-Chicago, would have given 18-year-olds the right to drink all types of alcoholic beverages.

A less dramatic bill was proposed by Rep. Aaron Jaffe, D-Skokie, which would allow 18-year-olds to drink only beer. An amended measure, which is the law as it now stands, passed the Illinois House of Representatives in April, 1973, by a narrow margin.

But a poll taken late in April, 1973, revealed that the drinking age bill was in danger of failing in the Senate. It was at this time that Mayor Wikoff came out in favor of the new law saying, "the present drinking laws are hypocritical." Wikoff also defended at that time the lack of enforcement here. "The sheer numbers of students makes it very hard to enforce the law, and the nature of the crime makes it very difficult to prosecute defenders."

A major letter-writing campaign was then conducted by the local bars. They provided pencils, papers and envelopes



for customers to write to their state senators.

The bill was finally passed in the Senate on June 6, signed by Gov. Dan Walker on June 13 and went into effect October 1, 1973. Although many people felt it made little change in their drinking habits, the University had to do some changing of its rules. At first, the University was going to allow beer and wine consumption only in individual rooms in University housing units.

Student complaints received by the Housing Division after this regulation was announced persuaded the Urbana-Champaign Senate Conference on Conduct Governance (CCG) to rewrite the policy to permit drinking in floor lounges in University approved housing facilities. (University approved housing includes fraternities, sororities, individual approved houses and residence halls.)

The policy prohibits drinking in the main lounges, recreation areas, multi-purpose areas, general TV rooms, snack bars, dining rooms, libraries or grounds surrounding any University approved housing.

For those students who do not want to live where beer and wine are consumed, the CCG policy provides for change in living quarters, especially if someone does not want a roommate who has liquor in his room. Larry Gaffney, an associate director of housing, said as of December 1, 1973, "there are no flaps I am aware of yet." He added that there might have been small problems which were resolved by R.A.'s on individual floors.

Students reacting to their newly legalized habit were not enthusiastic. Becky Huck, 20, and Luann Nye, 20, both seniors in elementary education agree the change in the drinking law "doesn't make any difference." Huyck added, "It is easier to buy beer in a liquor store, though."

Tim Collins, 19, sophomore in engineering, said, "I don't

feel there has been a drinking age in Champaign. This hasn't changed the number of times I frequent a bar."

"If you went to a bar and they carded you, you could go down the street to another bar," Kenneth Wolf, junior in LAS, said of the campus bars' policy.

Those behind the bars were as unenthused as their patrons about the new law. Pete Stazzone, a Second Chance bartender said, "Anybody that has been down here for a year knows that nobody gets carded — we don't give a shit."

Dooley's still cards for University I.D.'s to prevent high school students from frequenting the bar.

Kevin Sanderson, Round Robin manager, doesn't think the new law brought a significant increase in business.

Steve Socki, 18, freshman in fine and applied arts, complained that Whitt's End now cards for 19 years old, preventing most freshmen from getting in. "I get into all the other bars I used to, anyway," Socki said.

Although campus bars are prohibited from serving hard liquor, off-campus bars like Red Lion and Big Daddies use stamps to distinguish between those who are 19 and 20 and those who are 21, and allowed to drink mixed drinks.

No matter what your age, or what your "poison", the next time you're in your favorite establishment, chug one for your representative in the House and toast your state senator for finally recognizing your right to the agony of a hangover.



Tom Harm

The Illinois Terrain

Tom Harm





Tom Harm



Kevin Horan



Kevin Horan



Tom Harm



Mary Arenberg

A Wheel Problem

by Sharon Cohen

It seems that quality is no longer an important factor for bike thieves. Bicycles are the prime target of thefts at the University. Of the 595 bikes stolen in 1973, the rusty, tarnished model was just as susceptible to loss as the fancy 10-speed aluminum frame bike.

No bike is safe from a thief. One student registered a note of shock when her 14-year-old bike was stolen from the garage behind her house. "It was so dilapidated. There were no pedals, the frame was rusted and it hardly moved. I used to joke around and say that if anyone wanted that bike, they could have it. Maybe someone overheard me."

Bicycle thieves are not only taking bicycles, but are settling for bike parts. One unfortunate student was beset by two mishaps in one day. "I came out of the library and the seat on my bike was gone. I walked the bike home and parked it outside. When I came outside at night, one of the wheels was gone."

Students combat the theft problem in several ways. Many bike owners put their bikes in their apartments at night. One student locks his bike to his bedpost during vacations in case his apartment is robbed. Although most locks can be cut, local bike shops merchants advise bike owners to avoid cable locks since they can be cut easily with a heavy shears or a hammer and chisel.

Registering the bike is the major safeguard that owners can take. According to Sandra Roberts of the Campus Parking and Transportation Division, only 8,000 bikes are registered out of an estimated 15,000 bikes on campus. The obvious benefit of registering a bike is the student's serial number can be reported to the police if the vehicle is stolen.

However, Richard Burch, campus police officer, noted that the registration sticker can be removed easily. One step that has been instituted to remedy this problem is to engrave the owner's social security number on the bicycle frame.

Yet, despite these steps, prospects of the owner seeing his bike again are dim. According to Burch, only about 10 per cent of bikes stolen are recovered and returned to their owners.

Abandoned bicycles are also somewhat of a problem at the University. A bicycle is impounded if it is parked in an area where it is an obstruction, such as a wheelchair ramp or in a doorway. If the bike is registered, the owner is notified



Shiela Reaves

to claim his bicycle. If the bikes isn't registered, it is up to the student to call and inquire about his bike.

Burch pointed out there are now 200 bikes in a warehouse that have been impounded or abandoned within the last year. An annual auction for these bikes is usually held. If the number of bikes continues to increase, auctions will probably be held at least twice a year, Burch said.

At these auctions some bike owners who have had their bikes stolen claim their bikes. To do this, the owner must show a bill of sale or in the case of a locked bike, he must be able to open the lock.

During the past year, the bike problem was tragically underscored. A University student, Elizabeth A. Lennon, junior in FAA from Joliet, was killed in a two-bicycle head-on collision, November, 1973. The accident occurred on the bike paths south of David Kinley Hall at about 6:30 p.m.

According to Allen Rivers of the University police, the two riders apparently didn't see each other. Rivers added that Lennon flipped backwards after colliding with the other bike and struck the back of her head on the bike path. A six-member jury at the Champaign County Coroner's inquest ruled the death accidental.

In the aftermath of the accident, a bicycle clinic was set up during which 10 students gathered to assist bike owners in making their bikes safer. Seats were adjusted to permit the bicyclists' legs to be straight when they are sitting with their feet resting on the peddles. Another major rule the clinic initiated was to make sure the cross-bar of the handlebars is in the same horizontal plane as the seat.

Champaign-Urbana, having more bike paths than any other city in the world, has problems providing safe and adequate bike facilities. One of the major complaints bike riders have is the closeness and narrowness of the bike paths, which make speeding on-coming bicyclists more dangerous. Many riders increase the chance for accidents by failing to yield to pedestrians and riding at speeds of 40 to 50 miles an hour.

Pedestrians are also plagued with the bike problem. Because a bicyclist is usually trapped by the two curbs aligning the paths, it is quite difficult for a rider to swerve from the path of a pedestrian without causing an accident.

Burch emphasized the selfishness of bike riders, claiming they "expect the cars to watch for them and the pedestrians to yield to them. They really want the best of both worlds."

Recently, rumors of closing off Wright Street exclusively for bicycle traffic have been circulating, but no action has been taken. Many persons feel the proposal would be a good idea but highly unlikely since the closing of the street would deprive others of access to some of the city's property.

Burch noted that the bike has become so popular because it is fast, cheap transportation. Yet, much of this efficiency comes from the bicyclist's failure to obey the rules of the road.

Last fall police in Champaign and Urbana began ticketing bicyclists for violation of traffic laws. The Urbana police will institute bike courts where violators will be fined or obligated to attend a classroom session in bike safety.

Champaign and Urbana have also tried to deal with the bike dilemma in other ways. A bike route running on California from Lincoln Avenue to Roadway Avenue was closed for use of bicycles only. After a month trial basis the street was returned for use by cars because there was not enough

bike traffic.

Early this year an attempt was made to alleviate the parking problem, when bike racks were installed at the city's parking lot at Neil and Main in Champaign. However, since bike riders failed to use the racks, there has been no move to build additional lots.

Parking is more of a pressing problem at the University. The 6,650 bike parking spaces near campus buildings are far from adequate. Students are often forced to chain their bikes to parking meters, trees, fences, street signs and telephone booths because of the lack of available bike racks. Of course, these are illegal spaces and students parking their bikes at such makeshift racks are ticketed by University police.

If problems of congestion, security and safety continue, bikes might lose much of their status as a convenient and popular means of transportation.



Shiela Reaves

Musical Medicare

by Holly Hanson

If, by some strange chance, you happened to be in California during the last week of March this year, you might have seen and heard a motley group of University faculty members playing "Bourbon Street" from the deck of the Mark Twain sternwheeler in Disneyland.

Or perhaps you've been shoving your way through the Union some Friday noon and heard a Dixieland version of "Sweet Georgia Brown" echoing from the South Lounge.

If so, then you've been listening to the Medicare 7.

The Medicare 7, a group of University faculty members and administrators with an occasional Champaign or Urbana resident thrown in, originally got together in the fall of 1969 to ease tension between students and administrators.

"We felt there was a need for students, faculty and administrators to be able to get together and get to know each other without any role-playing," said Dan Perrino, dean of student programs and services and leader of the band.

"We chose the South Lounge because it was traditionally the place for free speech."

"Dialog with Dixieland," as the noon program was called, became so popular that it was repeated about once a month during the '69-'70 academic year.

"We found that our informal style of playing broke down a lot of barriers," Perrino said.

At that time, tension between students and administrators was building on campus. It wasn't what you'd call your total

'70s revolution. There were no rocks thrown, no shots fired, no broken windows.

But there were demonstrations, and there was fear that the tension might erupt into serious violence.

The Office of Student Programs and Services, headed by Perrino, was asked to come up with a series of cultural and/or intellectual events to encourage communication between students, faculty and administrators on an other-than-academic-politics level.

A program called "Dialog," which brought speakers to campus for general discussion with students and faculty, was fairly successful in the number of observers and participants it drew, but it did not really meet expectations. Student-faculty-administrator hostility was still prevalent.

Perrino and Prof. John O'Connor of the Division of University Extension were disappointed that the "dialog" sessions were unsuccessful, and sought another way to acquaint students with administrators.

O'Connor finally suggested that a musical group might be the solution.

The original group consisted of Perrino, O'Connor and five other faculty members and administrators with musical backgrounds and skill in Dixieland jazz. Some group members, like O'Connor, were professors of music.

They dug their horns, piano and drums out of their closets, gathered in the Union one noon and entertained 75 cu-

Wayne Zumwalt



rious (who are those guys?) — students with an hour-long Dixieland concert mixed with a discussion of jazz technique. The word got around, crowds grew, and soon students were both watching and sitting in with the Medicare 7 (or 8 or 9 or 10, depending on how many happened to be playing.).

"We were especially happy to see so many different people — students, Union employees, administrators, faculty, secretaries and community residents — coming to hear us," Perrino said.

"We hoped to promote the U. of I. and to build a solid relationship between the University and the community."

In that respect, the group was successful. The personnel of the Medicare 7 includes about 30 men; faculty, administrators, and community friends and colleagues, who perform on a rotating basis. In addition, several students sit in regularly with the group.

The group rarely decides in advance what it will play at each session, though the members do tend to stick to a specific roster of songs they all like.

The group members do not really rehearse; instead, they improvise each performance, playing what "feels right" at the moment.

They do get together periodically to learn new songs. Their goal is to recreate, as closely as possible, the New Orleans jazz sound.

Most of their arrangements are decided by group experimentation. For inspiration, the members may use jazz records or performances they have heard; at times they embellish arrangement charts they have.

The usual Medicare group includes clarinet, saxophone (played by Perrino), trumpet, flugelhorn, coronet, trombone, tuba, drums, and occasional piano, banjo, string bass or guitar — whatever happens to be available at the time.

The group members wear no particular uniform; they say they are most comfortable — as is the audience — when their clothes, and the performance, are informal.

Perrino estimates the group has performed about 150 times, at locations including University residence halls, the Union, outdoor campus locations and for high schools and community groups throughout the state.

Perrino is the unofficial leader of the Medicare 7. He manages the group's schedule and arranges practice sessions, travelling schedules and itineraries.

He is also responsible for contacting the other members when engagements are being considered.

In March 1973, the Medicare 8 conducted a Dixieland Symposium in Milwaukee as an extension of the University Adult and Continuing Education program. They invited spectators to sit in with them, promising to teach all volunteers how to improvise with a Dixieland jazz band.

During the '73-'74 academic year, the group traveled to Illinois high schools as part of its Outreach program, bringing Dixieland jazz and a good word for the students, the group members also spent time teaching students about New Orleans jazz and improvisational technique.

On March 22, 1974, the Medicare 7 went to California to do concerts at Disneyland and in Los Angeles, San Diego and San Francisco. They also gave a short course for the conference of National Music Educators.

The touring group included the 9 regulars plus a banjo player and some extra brass. "We're older men," Perrino

Left: Medicare 7 swing into "Bourbon Street Blues" during a fall appearance at the Music Building.
Below: Dan Perrino, unofficial head of the group, harmonizes with other members on his tenor sax.



Wayne Zumwalt

said, "and our brass players get tired faster."

Having successfully completed a California tour, are the members of the Medicare 7-8-9 ready to cope with nationwide or even world fame?

"Well," Perrino said, "we really only started the group for fun, and we only do this part-time. Fame is something we weren't really prepared for, but I think we'll do all right."

The record business blues

by Peggy Schroeder

One of the most competitive and prosperous businesses on the University campus is records. Whether a person's taste in music is classical, popular, blues or jazz, it can act as a study aid, soothe the nerves or make you want to dance. For the University student records are purchased or otherwise obtained from either the Record Service or Discount Records.

Record Service Collective had its start in November 1969. At this time Record Service was legally owned by UGSA but the actual operation of the store was handled by the people who worked in the store. In January 1972, UGSA sold Record Service to 10 people. Today Record Service is owned and managed by 10 full-time workers. Two or three people are assigned a job such as bookkeeping or ordering records, with jobs being rotated two or three times a year.

When Record Service opened, its main function was to offer records to the public at the lowest possible price. In its first years, Record Service made only enough money to cover operating costs and salaries.

As Record Service became more profitable its owners realized that they could help such groups as Earthworks, Medical Aid to Indochina, Christmas Toy Drive and day care centers.

Record Service also collects a two per cent tax on each album sold which goes to the Sustaining Fund of Champaign County. This fund aids service organizations that are sometimes overlooked by government and social agencies. Over the past one and a half years this collected tax has helped Gemini House, Francis Nelson Health Clinic and the Tenant's Union.

Record Service claims to be the second lowest-priced record store in the state selling single albums for \$3.67 compared to a list price of \$5.98. This price is up only 10 cents from \$3.57 when Record Service first opened.

One-half of the approximate 4500 records sold in a week at Record Service are popular music. Record Service also carries classical, jazz, soul, blues and many other selections.

Record Service's main competitor is Discount Records, located on 603 S. Wright Street. Discount Records is part of a chain of over 50 stores owned by CBS. The local store is managed by Morgan Usadel.

Discount Record's prices at \$3.79 are lower than other Discount Record Stores' prices. From their large selection of classical, blues and folk, Discount holds a special sale weekly. Discount Records sells 300 to 500 records a day.

Because of the competition of Record Service, Discount Records was forced to lower its prices to \$3.33. From November to the middle of January, Discount Records sold their records at a loss in hope of bringing steady customers to the store even when prices would eventually go back up.

Record Service found the lower prices at Discount very competitive and Record Service was afraid they would be forced out of business. This brought about a boycott of Discount by Record Service. Record Service hoped to gain support from the people by pointing out that Discount Record's prices would rise again if Record Service was forced out of business. Also, Record Service said the community would suffer from the lack of



contributions they make to various organizations.

The owners at Record Service could not tell if Discount's lower prices affected them. The lower prices came during the pre-Christmas season when sales are up. However, they did say that if the lower prices had been kept on longer, customers may have switched their buying patterns and Record Service could have been forced out of business.

The people at Discount felt that the boycott was unwarranted. Usadel said that the lower prices were never intended to put Record Service out of business but only to increase Discount's sales. Usadel also said that Discount could not tell if their business had increased because of the lower prices or the usual Christmas increase in sales. He could not tell if the



Bill Mattheessen



John Woosley

Upper Left: Customers browse through some of the 4,500 albums sold each week at the Record Service. **Lower Left:** A stereo needle turns out the melodies of the song. **Upper Right:** Headphones heighten the listener's musical enjoyment. **Lower Right:** Student stereo equipment ranges from the classic portable, here, to mammoth quadrasonic systems.



Tom Harm



Marla Edelman

boycott really affected his sales because it was the busiest time of the year.

Something which did directly affect Discount Records was a fire-bombing that occurred in November, 1973, in the early morning hours. Damage was estimated at between \$300 and \$400, but no one was injured and nothing was stolen. The store's front door, a section of the floor, two record bins and 90 albums and 10 tapes were damaged in the incident. Record Service was named by police as a suspect in the arson, although Record Service employees denied any involvement.

The battle ended when Discount Records could no longer operate at a loss, prices were raised and Record Service lifted its boycott. No action was ever taken against Record

Service.

For all their differences, both record stores have run into similar difficulties because of the energy crisis. Records are a petroleum product, therefore the production cost of records has risen. Record Service and Discount Records were forced to raise their prices early in 1974. Record Service prices rose from \$3.67 to \$4.29. Discount Records rose from \$3.79 to \$4.19.

Both record stores find trends in their record sales. Music played on WPGU and WLS often seem to influence a person's choice of records.

The popularity of a group is reflected in the rate at which its records sell. The most popular groups' releases sell from 200 to 300 records in one week, which often necessitates reordering as soon as a shipment has ar-

rived. Record sales are also affected by who has appeared at the University.

Albums that sell well from when they're first released are always kept in stock. About 20 early Beatles' albums are sold each week at Record Service and are always kept in stock.

For many University students, their stereos and elaborate record collections have become an integral part of their lives.

The business of keeping students healthy

by Peggy Schroeder

Frequently the object of widespread student criticism, the McKinley Health Center works at providing quality health care for University of Illinois students. McKinley is staffed with a corps of registered nurses and 20 doctors. This year, however, they were short four doctors which aggravated many of the center's problems.

A student fee is assessed each semester on every enrolled student to support hospitalization and emergency room treatment. Office care and the salaries of all employees at McKinley are paid completely out of tax-supported state funds. Although not a part of the Health Center program, participants in the student insurance program can have partial coverage on any prescriptions not procured at McKinley. At the Center many prescriptions can be obtained free of charge.

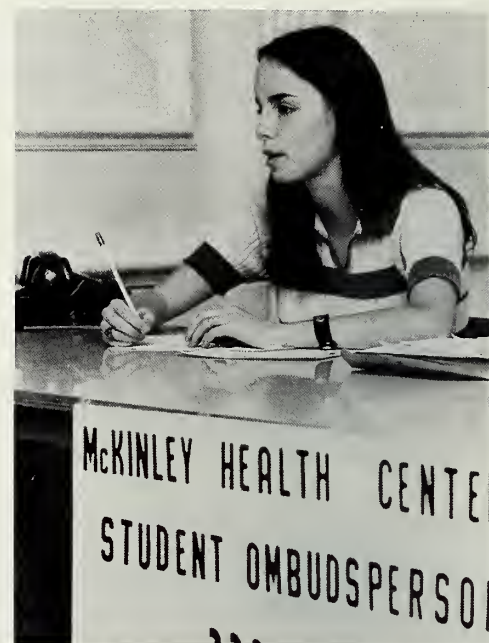
The insurance program also pays for some laboratory work and other professional services received outside of McKinley.

The McKinley Health Center offers treatment for most illnesses. Anything beyond the scope and facilities of McKinley Health Center are referred to a community hospital or physician. There will usually be a slight charge for the service. Once the student has seen a doctor at McKinley, insurance will cover parts of outside treatment. All Health Service records are held in strict confidence and do not become a part of general University files.

McKinley Health Center is run by a board of directors, headed by Dr. Laurence M. Hursh. A student committee was formed in 1968 as a link between the students and the Director of Health Services. The committee, called the McKinley Health Center Student Advisory Board, is made up of students nominated by the Undergraduate Student Association and the Graduate Student Association and are appointed by the Health Service Director. The board handles complaints and questions of students. They also advise the director on matters of Health Service policy and procedure.

This year a new post was created by the student advisory board. The services of an ombudsperson were offered to answer the students' questions and complaints. The post

Tom Harm



Jon Langham



was manned by a member of the advisory board from 9-5, Monday through Friday, in the lobby of McKinley Health Center.

In the past students often had complaints and questions, but they were not immediately answered. The advisory board felt that the object of an ombudsperson was to give students immediate and accurate answers to their problems.

The advisory board said their most frequent questions were about student insurance coverage. Most students do not understand how the insurance program operates.

Complaints were received by the advisory board about the inadequate care at McKinley. Most members of the board feel that care at McKinley is efficient and most complaints arise from the students' lack of understanding.

To accommodate some of these criticisms and improve service, the student advisory board proposed a doctor evaluation program.



Tom Harm

Top Left: Marla Rosenfeld, senior in education, a member of the Student Advisory Board, takes her turn on duty at the Health Center's complaint desk. **Bottom Left:** Everyone who uses the health center's facilities is required to stop at the reception desk to show both their I.D. and their orange data carrier card. **Left:** Waiting her turn to see the doctor, Beth Peters seems to be contemplating just how high the mercury is going to go.

The proposal, however, was greatly resented by McKinley doctors who felt students were not qualified to evaluate medical practice.

The board, however, justified the plan by saying students must pay for the service and cannot go elsewhere if they don't like the service.

Students were urged to make appointments to improve the time schedules of the overworked doctors and help students receive the physician of their choice.

The ombudsperson is continually asked about the poor care students receive at McKinley. The ombudsperson and some members of the advisory board feel this is mostly

rumor.

Rumors have ranged from students receiving the wrong prescription to students receiving the wrong diagnosis and having to be hospitalized. The advisory board feels there have not been any serious mistakes and most of the rumors are not valid.

The advisory board feels McKinley is the best place for students to go in emergencies and for strict confidence. The McKinley Health Center administration believe they are working to achieve the best possible health care for students. They said suggestions and criticisms of the students were major factors in improving the health services.

A detour on the road to

by Andrea Viravec

Illustrations by Nina Ovryn

Aaaa chooooo!!!! Like the cry of a renegade Indian troop, the yell of a banshee, the blurred profanity of the man attached to a hammerstruck thumb, the sneeze emerges. The battle cry of a million germs, nasty crawly creatures which multiply and divide at the speed of light inside your sinus passages. I have a graphic mental picture of the location and size of these now well-infested cavities in my head from numerous, designed-for-the-il-literate-public diagrams on television commercials. Madison Avenue, you were right! I can feel the pressure mounting. My eyes begin to tear. My nose is stuffed. Drip, drip, drip, oh no, there, it's beginning to seep into my throat and it's getting harder to swallow. I have to cough . . . Achoo! Achoo! . . . I surrenderrrr.

I have a cold. A plain, simple fact. But complicated by my affinity for suffering days on end, prisoner of a warm bed, free only for those frequent trips to the loo caused by massive dosages of liquid vitamin C. The market remedies for the common cold do little to shorten my misery and so horror of horrors, damnable reality, I must concede and go to that institutional atrocity, that poor excuse for Florence Nightingale, the Student Health Center.

Gathering up all the courage I can, Kleenex in hand, Vaseline slathered over my much abused nose, I head out. The Health Center is housed in the back of McKinley Hospital and students enter through the rear, as the sign requires. There to greet you with all his comic strip enthusiasm is Charlie Brown, pictured next to a welcome list of your health privileges and

rights. It makes one wonder what the University is implying. Possibly that the students relate well to the simple-minded joys of reading comic strips thus will overcome their fear of a cold stethoscope or perhaps that the joke's on them.

This is no laughing matter, however. The look on the receptionist's face is the first indication of that.

"Yes?" she says in icy tones.

"Um, yes, I'd like to see a doctor."

"You and everybody else. Well, here, fill this out and let me see your student identification. Have you been here within the last three days?"

I shake my head and can feel the red tape begin to tighten around my throat. I let loose with a cough just for

effect. I can't help but wonder what would happen if I had been insane enough to pay such frequent visits to the health center unless out of dire necessity. If so, would they turn me away or invalidate my I.D.? Send me to the Student Counseling Service? Another unsolved mystery of life.

After giving me a card with a number on it and a cheerful blue sheet explaining optimistically that no matter what one does, a cold lasts a week; I sit and watch the latest of my bureaucratic set of digits to appear and admit me to the inner sanctum. This still does not guarantee I will see a doctor. This fact is cheerfully explained by Lucy Van Pelt on yet another sign of Health Service do's and don'ts.

Finally my number bongs across the little screen and I push into the next room to be greeted by the Cherry Ames of the hospital set. The three nurses nod at me in unison, pointing at my reddened nose and chuckle, "Let's guess what she's got! Ha! Ha!"

I sniff, having run out of Kleenex during the wait. One of them leads me to a small room, whereupon she sticks a thermometer in my mouth. In the three silent minutes that follow, I have a chance to glance at the bottles on the shelves, read the yellowed cartoons wedged between the desk and glass top and make wild guesses about the private life of Nancy Nurse.

As she gazes out the window, I can imagine she's daydreaming about her bald lover, who's a retired veterinarian.

All the nurses impress me as having middle-age itchiness, the disease that strikes women about 40-years old. The one whose kids are growing up



recovery

and whose husbands have stopped caring and started playing golf. They need an escape, so they put on the whites, re-read a medical encyclopedia and return to practice their trade on poor innocent students.

The doctors who wander past the door also seem second-hand. They are mostly older and look a little frazzled around the edges from so many years of practice. Not being able to face the thought of being put out to pasture, they spend their Medicare years with the itchy nurses dispensing cough drops through red tape. And in their white coats, they bring to my mind visions of Good Humor men gone mad.

The three minutes are up and without saying a word, the nurse frowns at the thermometer and leaves the room. A second later she returns, and leads me to yet another chair in front of yet another door. Finally, the doctor appears and beckons me in. After looking at the few numbers before him and jabbing a popsicle stick down my throat he addresses me with the obvious. "I think you just have a sinus cold." I cough and rub my nose to emphasize his point wondering at the same time if he perhaps thinks I wanted to be diagnosed for malaria.

I knew I had a cold, I just simply wanted some medication, and this is the next order of business. He scribbles on a few pieces of paper (doctors all seem to have skipped penmanship class in order to dissect bugs in the corner of the room). He tells me to go to class but to limit my other activities. I nod and we both get a knowing look in our eyes. I cough and sniffle for the doctor's benefit and to reassure myself that I really had a reason



for coming to this place.

After an hour and a half, tickets to health and happiness in hand, I trot over to the pharmacy. Before I can open my mouth the young man behind the counter points to a sign directly in front of me. "THE PHARMACIST IS OFF DUTY AND STATUTE #\$\$% OF CODE %&' PROHIBITS THE FILLING OF ANY PRESCRIPTIONS IN HIS ABS-

ENCE." The guy is a cool dude and looks at me sympathetically. "I am sorry. Do you really need it?"

"Well, I won't die but I sure as hell would like to be able to breathe again."

"This isn't really legal but I could fill these just as easily as the pharmacist, I know as much as he does anyway. So hang on and I'll get them for you."



Having reached the point of desperation, my sinus passages thoroughly clogged, I agree and make pleasant chatter with the bloke. He isn't bad looking and I hope the flirtations will keep him from reconsidering his defiance of code %&' and sending me off empty-handed.

Doped up and floating from "drinking plenty of liquids," I lay for a few days feeling like my head is caught between two Mack trucks and wishing every germ the final nightmare of a sterile test tube. My curses

are in vain, however, because I get progressively worse. I suppose I am laboring under a misconception but I assume medication is to make you feel better, or at least human, while you fight the germ invasion. So I phone the Health Service again and try to tell my doctor that I don't think the medication is working. His professional anger almost melts the phone so I apologize profusely and agree to give it a few more days.

The weekend passes miserably. Having been unable to fill my pre-

scription again because my doctor is gone for the weekend, I suffer some more and sniffle enough to deafen my roommate. When I call to ask for my doctor, the Health Center receptionist switches me to the doctor's receptionist who switches me to the nurse, who tells me I might be able to reach the doctor at his home, and then switches me back to the receptionist, who gives me an appointment three days later. By that time if I'm not better I think I will have turned into a Kleenex.

In desperation, I drag myself back

the next day anyway, resolving to infect the whole place before I leave.

As I wait again, having gone through the same rigmarole with Mrs. North Pole at the desk, I notice a few of my fellow students suffering to various degrees, clutching their little white cards with Lucy Van Pelt still leering mercilessly over the room. I am jabbed and poked again just like before and whether or not by chance, I end up seeing the same doctor.

"Weren't you just here last week?" he inquires as if I were making up excuses to come and visit him. I am too afraid to tell him I am also the one who questioned him earlier on the phone.

"Yes doctor, but it's eight days later and I'm not feeling any better."

"Well, you sure must hang onto a germ. I've never seen anything like this. Did you stay inside like I told you?"

"Doctor, I never left except once — to eat."

He leered at me suspiciously and I cough on cue. He never really looks at me, just stares at my record in front of him, hoping perhaps I would disappear and leave him in peace.

"We'll just have to give you something stronger and hope that it does the trick. But I think you should go to class."

"I have been."

"But I thought you told me you never left your room."

"That was **last** week, New Student Week, there weren't any classes."

"Oh really, well keep going and just try to get as much rest as possible." After such a contradictory statement I begin to wonder if perhaps the Health Center doctors get a raise based on the number of ailing students they manage to convince that a good hike over to the IMPE building at 7:30 in the morning for P.E. class won't hurt their chances of recovery.

"I really can't believe you're still sick," he says and I feel like apologiz-

ing for causing him distress. As I get up to leave he just shakes his head at me in amazement.

"I've never seen anything like it."

Now I try to stifle a cough, while gagging on a swallowed Lifesaver. "Well, I really do feel a little better. I mean I'm sure I'll be all right."

He just hands me the prescriptions and opens the door. I back into the doorknob and jump forward muttering. "Well, thank-you doctor . . ." But he doesn't hear, he just looks at a folder stuck in the door, and turns toward

his desk as the next young innocent with crumpled Kleenex in hand, approaches. I hope, for her sake, she is easily diagnosable and speculate the odds on her survival.

Back in my apartment, I stand at the sink and gaze at the array of bottles before me. What was it the pharmacist said? Was it before or after I take the red and yellow capsules that I can't drink milk for 34 minutes? Be sure and drink a glass of water with the green pills? Take four every four hours — no — don't take more than



four in less than 24 hours or more than 13. Should I wake myself up in the middle of the night? Which color now?

My reflection in the mirror is pale and my nose shines like a hammered thumb. I manage to swallow the bullet-like capsules in the small brown jars with the safety capsules that only an atomic scientist can open. And then I open the bottle of crystal clear cough medicine, something the guy in the drug store jokingly referred to as

"G.I. gin." Oh well. I, gulp and wait a few seconds.

My throat begins to flame and I expect lava to pour from my ears. I cough and gag as the taste of rotten oranges threatens to extinguish my taste buds. My eyelashes curl, and I check the mirror to see if perhaps I've grown a chest of hair.

What if I turn khaki green and little miniature grenades form rows where my teeth used to be? My questions about the liquid's nickname are an-

swered. Then the storm subsides and I fall into a chair. I can see the doctor cackling in his office. He has won. He has revenged me for being a nuisance by poisoning me with a poor substitute for lighter fluid. I shudder, totally intimidated as I fall asleep praying to regain and maintain my health. I cough. I sneeze. I fall upon the thorns of life. And the germs go marching on.

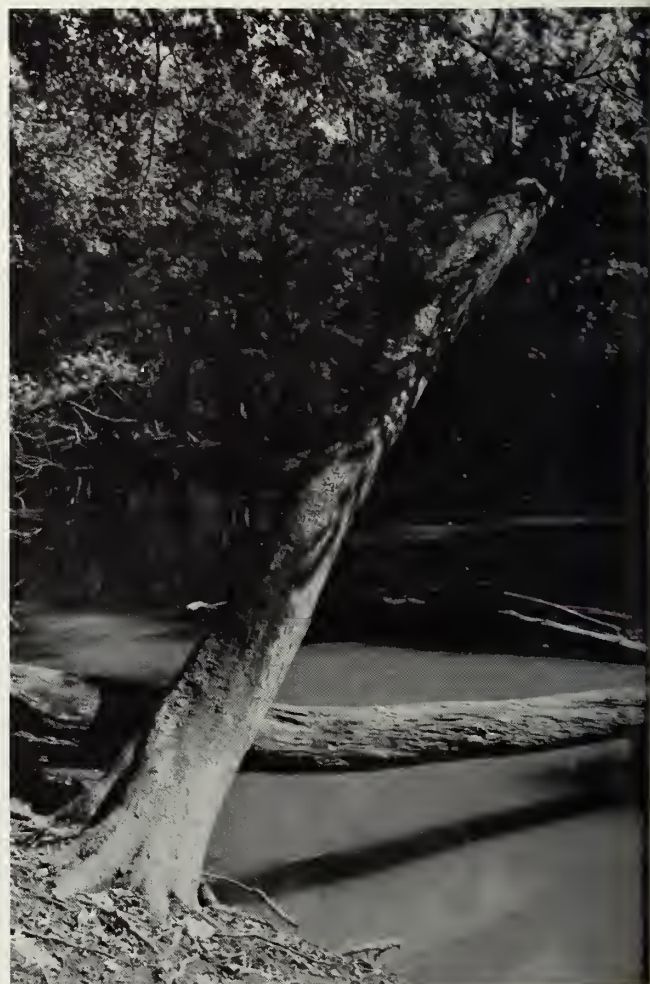




Allerton in Perspective

by Louise Gilmore

Photos by Jim Baird



EDITOR'S NOTE: Allerton Park, combination playground and classroom for the University and its members, has been the subject of a continuing battle between area conservationists and the Army Corps of Engineers. Countless stories have been written on various aspects of the controversy, and the future of the park is still in question. Louise Gilmore has compiled here a complete history of the Allerton Park-Springer Lake Project fiasco.

Robert Allerton gave his estate to the University to hold in trusteeship. The 1,500 acre park includes a mansion and formal gardens, but most of it is woodland. Allerton also gave the University an additional 3,775 acres of farmland to support the park.

The agreement between the University and Allerton stipulated that the woodland area be "used, maintained, preserved, operated, improved and developed by the grantee for educational and research purposes, as a forest, wild and plant life reserve, as an example of landscape gardening and as a public park."

The park became a national landmark in 1970 since it is one of the few remaining examples of native Illinois river bottomland forests available to the public and researchers. Researchers study the area's relatively undisturbed vegetation as a "baseline" to compare the effects of man on other grounds.

The area around Allerton Park has been occupied by man for about 10,000 years, recent artifact studies indicate. There is evidence of ancient hunting societies and people who practiced simple agriculture. These inhabitants apparently did not noticeably change the face of the land.



Settlement during the first three decades of the nineteenth century was rather slow because of malaria and tough prairie sod. With improvements in plows that could break the tough surface and the coming of the railroad in the middle of the century, the area prospered.

The forest area of the park runs along the Sangamon River, which divides the park in half. The slow meandering river reflects the peacefulness of the park.

The unassuming Sangamon, however, has brought the park into a bitter controversy. The Army Corps of Engineers has plans to build a large dam and reservoir on the Sangamon as part of its Springer Project for the area. The project will increase the natural flooding of the Sangamon resulting in changes in the park's vegetation. Those who love the park as it is, and those who study the area's plant life, have been involved in a long struggle to stop or modify the proposed project.

The Committee on Allerton Park, opponents of the project who organized in 1967, have had considerable influence in changing and delaying the project since it was first proposed.

The Springer Lake Project, formerly the Oakley Lake Project, was authorized by Congress in 1962 under the Flood Control Act. The plan then called for one multi-purpose dam and reservoir on the Sangamon River near Decatur. The conservation pool elevation was to be 621 feet above sea level, and channel improvements were also included. The project was originally designed to provide flood control, water supply for Decatur and water-oriented recreation. Total cost was estimated at \$29 million, with Decatur to pay about \$4.9 million.

After authorization, water quality became an added objective. This basically involved proposals to raise the dam to an elevation of 636 feet so a larger downstream flow would help dilute Decatur's sewage effluent, which is discharged into the Sangamon. Under this proposal, about 650 acres of Allerton would have been flooded.

This prospect of flooding Allerton sparked strong opposition and the committee was formed in response. The committee obtained about 20,000 signatures on petitions against the project, and Illinois Congressmen asked the Corps to reconsider the project.

In 1968 the committee had another petition drive, gathering over 80,000 signatures and recommending alternatives to the Corps' project.

In 1969 the Corps raised the proposed height again to 640 feet, but then accepted a compromise that lowered the elevation to 621 feet. The change came as a result of strong opposition to the 640 foot plan, with the University rejecting all the Corps' alternatives.

The compromise was suggested by the Illinois Division of Waterways and included a "greenbelt" recreation area downstream. The University, the state and the city of Decatur signed a Memorandum of Agreement on this plan in 1969. The committee announced it would not oppose this alternative if the Corps agreed, but there was no official answer from the Corps that year.

The state later suggested some changes detrimental to the park, and the sewage dilution recommendations were rejected by the state and the Department of the Interior. In the same year a State Water Survey report suggested the feasibility of using well water to solve Decatur's water needs.

In 1970, a revised Memorandum of Agreement was signed. Changes included raising the water level to 623 feet and adding a smaller reservoir on Friends Creek, which empties into the Sangamon. The Corps asked for permission to flood 1,100 acres of Allerton Park, two-thirds its total acreage, though the Corps denied floods would be very frequent or seriously damaging.

At this point the total cost of the project was \$65.5 million, with \$14.3 million of that to be provided by the state.

By 1971, project opponents were seeking legal action as a possible way of halting the project. A suit was filed in federal court in Washington by the Environmental Defense Fund, the Committee on Allerton Park, the Piatt County Board of Supervisors, affected scientists and landowners and others. The suit is still pending.

The same year also saw more action in support of the project, as the Decatur-based Sangamon Valley Association was formed to promote the project.

The year 1972 provided an opportunity for politicians to sidestep, support or oppose the project. Incumbent Governor Richard Ogilvie continued his support of the project, while Dan Walker held off on making a decision during his gubernatorial campaign. Walker said he wanted his own staff and the state Environmental Protection Agency to review it when he took office, before he would make a decision.

The first few months of 1973 were hectic for both project opponents and supporters. Citizens from all sides were continually trying to meet with the governor to present their view of the situation.

Walker approved the project on May 10 in Decatur, but attached five conditions that the Corps and the City of Decatur would have to resolve before the project could move ahead. Walker said that the water supply agreement with the city must be renegotiated so that the state's full costs, including interest, are paid. Walker sought assurances concerning water quality and damage to the land and foliage around the reservoir.

Walker also demanded that the state EPA insure that the water quality in the reservoir meet state and federal standards. Walker further sought assurances from the Corps that the project would not result in significantly increased flooding of Allerton Park or adversely affect the ecology of the park. The Corps was also to prove that the land which will be flooded occasionally by the dam will also be satisfactory for recreational use when not flooded.

Walker's conditions center on some of the most controversial aspects of the proposed project. The state of Illinois the "local sponsor" of the project, meaning it must pay a share of the estimated \$81 million cost of the project. The state is expected to pay about \$18 million, with Decatur to reimburse the state for the new source of water supply, about \$15 million plus interest. Payment by Decatur has been a controversial issue, with project opponents claiming that many Decatur residents did not realize they would be contributing so much to the reservoir costs.

Water quality has also been attacked strongly by project opponents, and several of the Corps' claims have been seriously challenged. Project opponents often have been able to put state agency reports to good use to illustrate their points. An EPA report finished in the middle of March 1973, said Springer Lake "is expected to be a shallow turbid lake

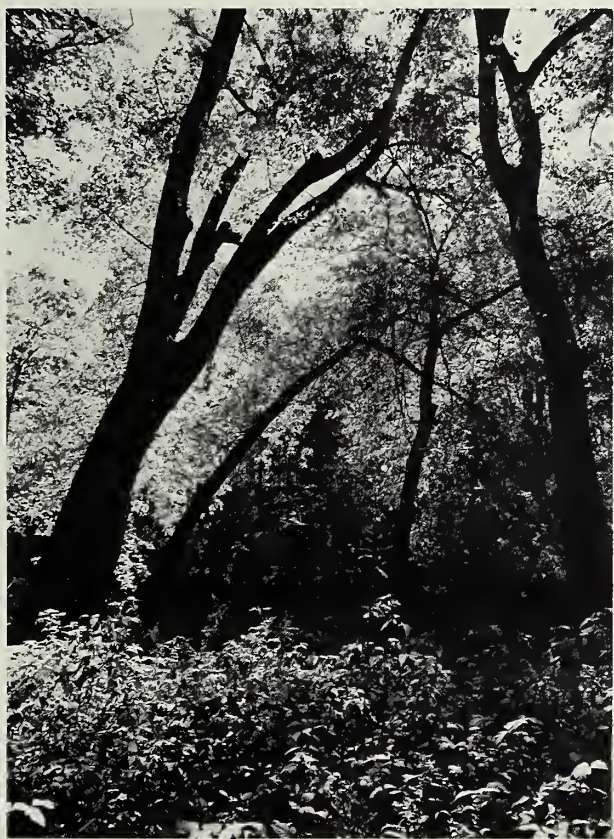


with high nutrient and algae concentrations . . . certain significant aspects of its water quality may frequently be unacceptable. It is also anticipated that these waters will have concentrations of nitrate-nitrite nitrogen (a chemical complex partly formed from fertilizers) approaching or in excess of the level allowable for public and food processing water supplies," the report warned.

Decatur currently gets its water supply from Lake Decatur, formed by a dam on the Sangamon River just below the proposed site of the Springer dam. This water has been cited by health officials for its high content of nitrates and nitrites, with varying opinions on the seriousness of the situation. The complex is associated with a birth defect known as "Blue Baby."

Walker's conditions on ecological damage resulting from the reservoir have also been important parts of the controversy. Project opponents have consistently charged that when water is drawn out of the reservoir, the exposed land becomes mudflats where little or nothing will grow, as has happened at other Illinois Corps-designed projects.

Other major objections to the project involved the recreation benefits and whether the project is the most economical method of water supply for Decatur. The Corps has stressed the importance of water recreation benefits from the project, but admits that water quality may be too poor for this.



In its 1973 environmental impact statement, the Corps discusses some of the problems with the pollution of the Sangamon, "with the advent of strict pollution laws, the opportunity for sufficiently improved water quality in the project area for swimming beaches (especially in the Friends Creek area) is a definite possibility by 1985."

The project may be due for more changes that would provide better swimming facilities. A Corps consulting firm suggested two small reservoirs be added to the project, one of which would allow swimming. However, this is not expected to be acted on by the Corps until June 1974.

The use of groundwater resources rather than the more expensive reservoirs has often been suggested. The city has two wells drilled into the Mahomet Valley Aquifer about twelve miles northeast of the city. These wells were drilled after a serious drought in 1953-4 and are capable of deliver-

ing five million gallons of water per day, though they have never been used. The Illinois Water Survey estimated that 13 wells, each delivering five million gallons of water per day, could feasibly be drilled into the aquifer to empty into Friends Creek, and from there into Lake Decatur, or to the city from the well field. The Water Survey suggested this as a feasible possibility.

"It appears clear that the Mahomet Valley groundwater could meet the water supply needs of Decatur for a considerable period of time without unreasonable interference with existing installations and their projected needs," the division concluded. One of the Corps' stated reasons for not considering the wellwater alternative is because of a possible strain on other communities using the aquifer.

The controversy over the project tends to center around Allerton Park, and special consideration is still given to the probable effects on the park of any proposed changes. The 1973 Corps impact statement devotes considerable space to the controversy over the extent and effect of increased flooding in Allerton Park as a result of the project.

The project will be very close to Allerton, with the flatness of the land further increasing the threat of serious flooding. The upstream end of the permanent pool will be about three miles downstream of Allerton Park. During periods of low flow, the reservoir will extend into Allerton within the river channel. The top of this pool will be at elevation 623 feet while the Allerton bottomlands are about 627 feet. When the dam is in flood stage, much of the bottomland will be flooded, and in a bad flood other parts of the park would be inundated.

The Corps does not consider the changes to the park resulting from the reservoir as significant. Although the Corps admits the project will mean increased flooding of the park, it points out that the park is flooded naturally about three times a year anyway. "Due to its landmark status Allerton Park will be preserved in its present state as one of the few remaining examples of native Illinois river bottomland forest," the Corps report says.

The statement does point out some of the expected increases in flooding: "In general, the depth of flooding will increase for floods of short duration with recurrence intervals of greater than 10 to 15 years.

"The alternative selected insures there will be virtually no project impact on the current aesthetic, cultural, recreational and educational values of Allerton Park. The recommended pool level and release rate will not 'destroy' or even noticeably change the floodplain ecosystem as some project opponents claim."

Others who have studied Allerton and probable project effects are not so optimistic. The committee points out the great sensitivity to water of some of the vegetation of the area, and especially the danger to trees during flooding. Simply covering the root line would be enough to kill some trees.

The University Committee on Natural Areas studied the area, and in 1970 recommended the reservoir be lowered to the original 621 foot elevation. The committee documented the amount of damage that was likely to result in the different parts of the park.

"The Corps' data shows that at the Allerton Park Bridge, near the upper boundary of the park, the bottomlands with the reservoir functional will be inundated more frequently



than natural.

"To the casual observer, the increased flooding will produce little noticeable change in the superficial appearance of the bottomlands. To the biologist, however, there will be significant changes, many of them drastic," the committee said.

Much of the disagreement over the park is caused by very different attitudes about recreation, nature and technological progress on the part of those who support and those who are against the project.

This basic philosophical clash is illustrated by a Corps' comment on the park in the 1973 impact statement. "The question must be asked, 'should the long-range benefits of establishing regional conservation and natural resource management methods for a balanced ecology in the whole of the Sangamon Valley be lost for the continued unaltered

preservation of one small area'?"

Obviously, some people think so. As more reports on the project are made, many of the justifications for the project have been seriously questioned. Public concern has had considerable influence in project changes, as the Corps itself notes. "Had it not been for the concern of the Corps of Engineers, conservationist groups, and other interested citizens over the environment, the project construction would have been well underway at this time and the project benefits would have been available much sooner than under the present circumstances."

One result of the delaying has been a decreased ratio of expected benefits to costs, partly related to rising costs.

The Committee on Allerton Park, late in 1973, came out against any construction of a reservoir on the Sangamon River above Lake Decatur, convinced that the Corps would





never be able to guarantee the safety of the park. They based this belief on design and management errors at Carlyle, Shelbyville and Rend Lake Reservoir in Illinois.

Members of the committee formed a new organization, the Save Allerton Referendum Committee, in December 1973, to try to gather enough signatures on petitions to put the question of protecting the park to the voters of Illinois. The group has made contact with colleges and universities across the state, as well as conservation oriented groups. Over 600,000 signatures are needed to get the referendum on the November ballot, but the referendum committee is energetic and hopeful. The effort quickly received strong support from a broad cross-section of campus organizations.

At the February Board of Trustees meeting the trustees decided to commission a study of the Corps' environmental impact reports and the terms of the 1970 agreement approving the project.

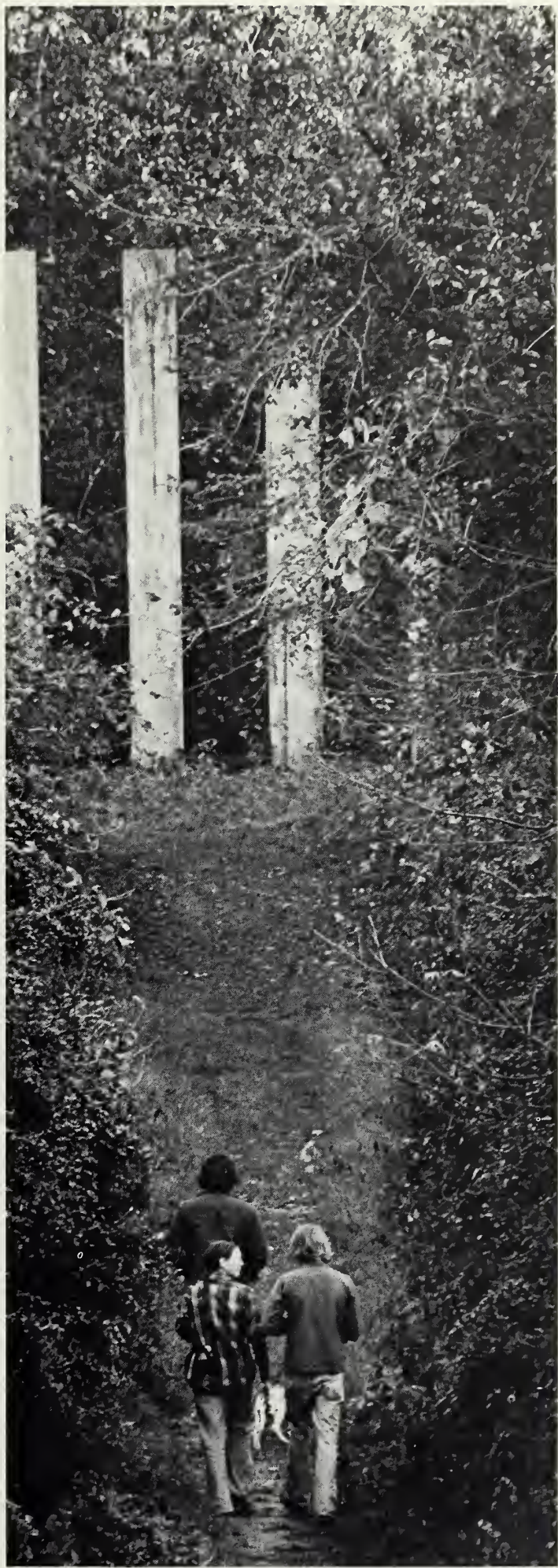
The Harza Engineering Company was chosen in March to carry out the study, which will be completed in several phases. The first phase will be a review of the Corps' hydrologic analysis in terms of how well it evaluates the ecological effects of the project.

The controversy over the Springer Project is in many ways the classic fight between the Army Corps of Engineers and conservationists that has been fought and probably will continue to be fought, throughout the country. The project has been studied many times and has been opposed by a wide range of citizens. It has attracted national attention, with Sen. William Proxmire calling it "... a pork barrel boondoggle of the most blatant kind." Visiting the park in 1969, Supreme Court Justice W. Douglas said the Sangamon should not be dammed and should be put in public ownership.

Possibly because of public pressure, the Corps has announced it will be switching some of its future emphasis to flood plain zoning rather than flood control dams and reservoirs. But there are Corps projects pending in almost every part of the country. State projects, such as the proposed reservoir on the Middle Fork of the Vermilion River near Danville, bear many similarities to the Springer project.

Regardless of what government officials might say, and what they might authorize, the power and resourcefulness of those opposing such projects cannot be underestimated.

There is no clear logic in the way of dam projects. If it looks like the project is finished, the Corps can come up with a new plan. On the other hand, if the project is okayed and looks like nothing will stop it, the opposition can often find some way to delay it.



Below Well supplied with pop, ice, charcoal, cooler and all the other essentials of a good picnic, these couples prepare to enjoy the beautiful spring weather. Right With all of Allerton's outdoor cooking facilities in use, this couple improvises by barbecuing their hamburgers on a garbage can lid. Far Below These two visitors are dwarfed by the size and magnificence of the sculptured hedges of Allerton's gardens.





The University's Playground

Photo Essay by Jim Baird

Allerton Park has become an almost mythological place in the minds of many University students, partly because of the great controversy that has reigned over it but partly because of its great beauty. When people, particularly University students go out to enjoy Robert Allerton's memorial, they utilize it to its fullest by serenading nature and one another, running and tumbling to prove their athletic prowess and loving the sunshine and a few hours of leisure.



Programmed learning may be the death of "Mr. Wizard." Cable television (CATV), as an educational tool, can make every student the star of his own TV series.

Gimmicks once used only by spies and mad scientists are now potential instruments of the cable, as part of an international communication network.

Courses by cable

by Jetta Elston

photos by Marla Edelman

Programmed learning may be the death of "Mr. Wizard." Cable television (CATV), as an educational tool, can make every student the star of his own TV series.

Gimmicks once used only by spies and mad scientists are now potential instruments of the cable as part of an international communication network.

The University is introducing cable television in its course work. While some of the proposed uses of the system are little more than speculation, the University anticipates completion of reception facilities by April 1975.

CATV in its proposed form on campus, will be used in connection with the Programmed Logic for Automatic Teaching Operation (PLATO) computer system, which was developed here by Dr. Donald Bitzer in 1959. Cable television will be used to supplement classroom instruction.

Information will be shown on any television hooked up to a cable outlet. PLATO, which resembles a TV screen with an answer keyboard, will be programmed to assess each individual's response.

The computer is programmed to distinguish between a

student's understanding of the subject and his spelling or grammatical errors. Because it is a computer, many of the calculations and analyses will be done with the PLATO system.

When the system is instituted, students will be relieved of time consuming mechanical operations and the drudgery of memorization. Instead, the emphasis will be placed on the development of intuition and insight. PLATO will aid rather than replace human instruction.

The major drawback to this type of education is that TV has been traditionally viewed as an entertainment or escapist medium. According to Dr. Gerald Grotta, communications professor at Southern Illinois University in Carbondale, students usually retain only the most blatant messages on TV, and these are only remembered subconsciously.

Dr. Donald Mullally, chairman of the University's CATV Committee, believes it is "quite possible that all entering freshmen would have to be reconditioned to watch cable television." Each student would be taught to differentiate between entertainment and educational programming, and the correct method of viewing each.

Lecture material and related data could be programmed on a 24-hour basis to any student who has access to a television. PLATO would then answer students' questions and test their comprehension of the subject matter. This type of instruction would allow each student to determine his interest and aptitude in a given subject.

A history lecture could be scheduled at 9a.m. or 9p.m. as the student chooses, Dr. Mullally explained. Attendance would be as frequent or infrequent as the student desires, which is similar to the present classroom situation.

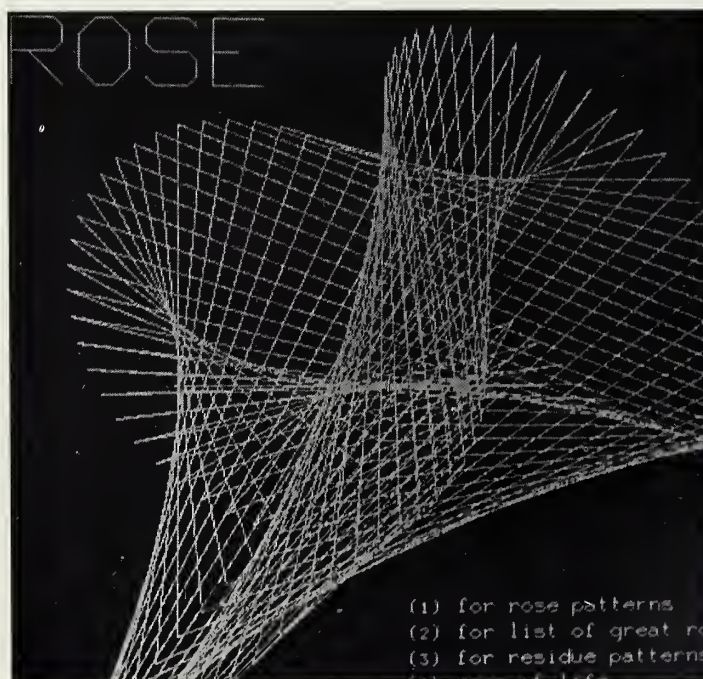
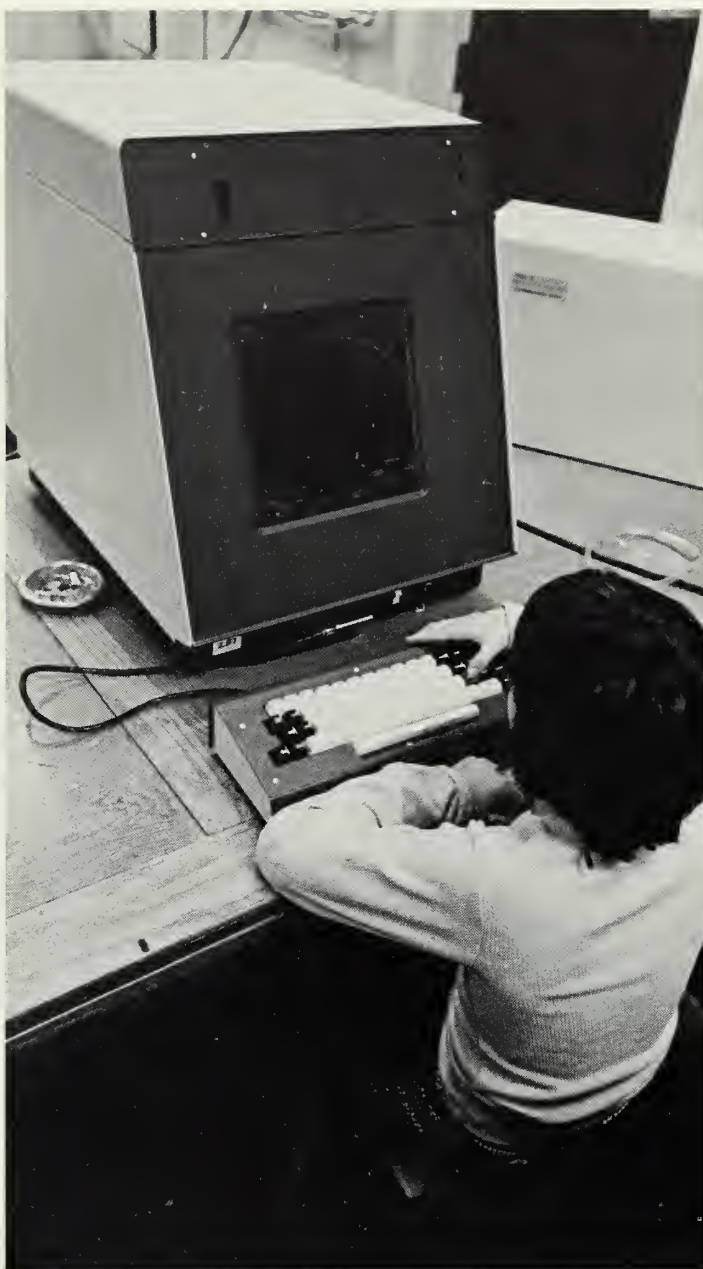
Program content would depend largely upon the sophistication of the cable system. Availability of funds will be the major determining factor. Fortunately, U.S. Government grants to PLATO research projects seem to indicate support in this area. Coordinating technical development with artistic ingenuity will also determine the cable's effectiveness.

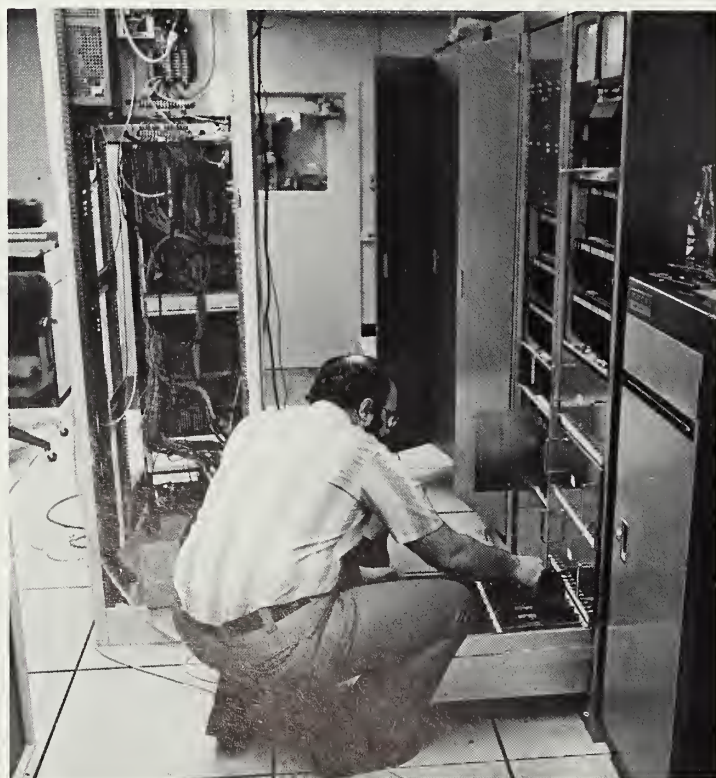
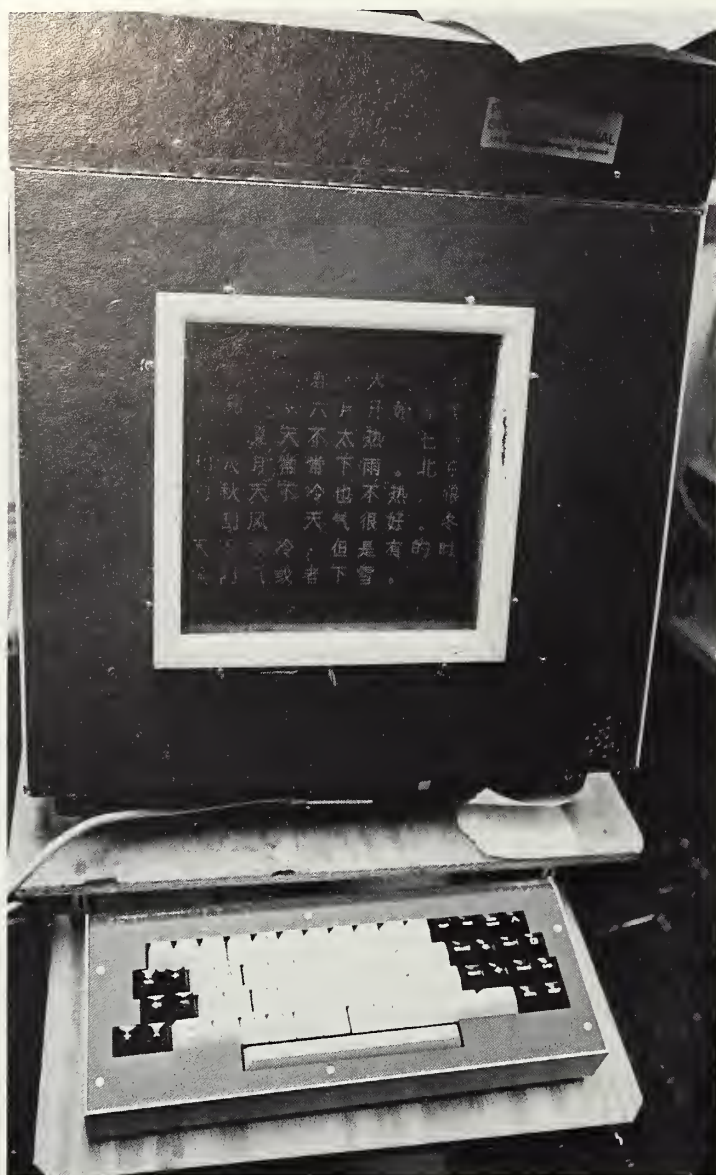
An example of cable programming will be members of the dance department simulating a chemical reaction. Each dancer would be a particular part of the equation (the various atoms, the catalysts, the nucleus, etc.) and the reaction would involve the various movement of the dancers.

On a more simplified level, geometry could be taught in the form of a game. The student would compete against the computer by trying to land rockets on the moon. The rocket symbols would be placed on the screen at intervals requiring the use of certain angles in order for the moonshot to be successful. Each unsuccessful shot would require a different strategy, or the practical application of the theorems.

Programming would involve students in different curriculums working together simultaneously. An advertising class studying product marketability or ad campaign strategy could transfer information to a business class interested in the same problem. The two classes could exchange ideas via TV cameras in order to produce the most effective methods of marketing the product.

Individualized instruction would not cater to any particular age group, nor would it restrict individual learning speeds or styles. During the operation of a PLATO terminal, lesson feedback would be stored in high-speed computer memory banks. Information would be available immediately to both instructor and student. The computer would be pro-





grammed to accept a wide range of answers within loosely structured guidelines.

In addition, the University's library, internationally known for its wealth of reference material, could be programmed into the cable computers. This would give students access to an enormous bulk and variety of information.

CATV would encompass all levels of learning within the University system. Dr. Mullally pointed out that pre-school classes, extension groups and University High School students would have access to television education. "The major emphasis, however, would be directed to the four-year undergraduate programs," he said.

Television education is not a new idea. Videotaped programming was introduced into schools in the '60s. However, early attempts were soon discarded by educators. The programs, which required no response from the students, defeated the intended purpose of learning. The classroom instructor was handicapped by being unable to direct the students' responses and the televised instruction was too generalized to even entertain students.

The major difference with the new attempts at televised instruction will be the response method of learning. Each student's adaptability to the system will be a deciding factor in its success or failure.

A study by the PLATO Instructional Research Center in 1968, demonstrated the superiority of PLATO instruction. A group of 20 student nurses at Mercy Hospital, Urbana, were taught by PLATO computers. They received 50 per cent less instructor contact hours than other nurses in a similar course. Upon examination, the 20 experimental nurses averaged higher test scores than the nurses who had normal class instruction. In addition, after a 26-week period, the PLATO-instructed nurses showed a greater retention of the course material.

Dr. Bitzer, who heads PLATO research at the University, believes that fast visual response by the students to slides and computer graphics as well as the computer's rapid response to student input all had a positive effect on the test results.

The University's primary goal is to construct the basic technical cable system in all University buildings. It will work closely with Champaign-Urbana Communications Incorporated (CUCI). CUCI, in accordance with a recent contract, will provide service outlets for programming in all campus buildings.

Equipment will be leased from CUCI by the University for \$100,000 per year. American Telecommunications Company, a Denver based organization, owns 50 per cent of the system. The other 50 per cent is owned by eight local businessmen.

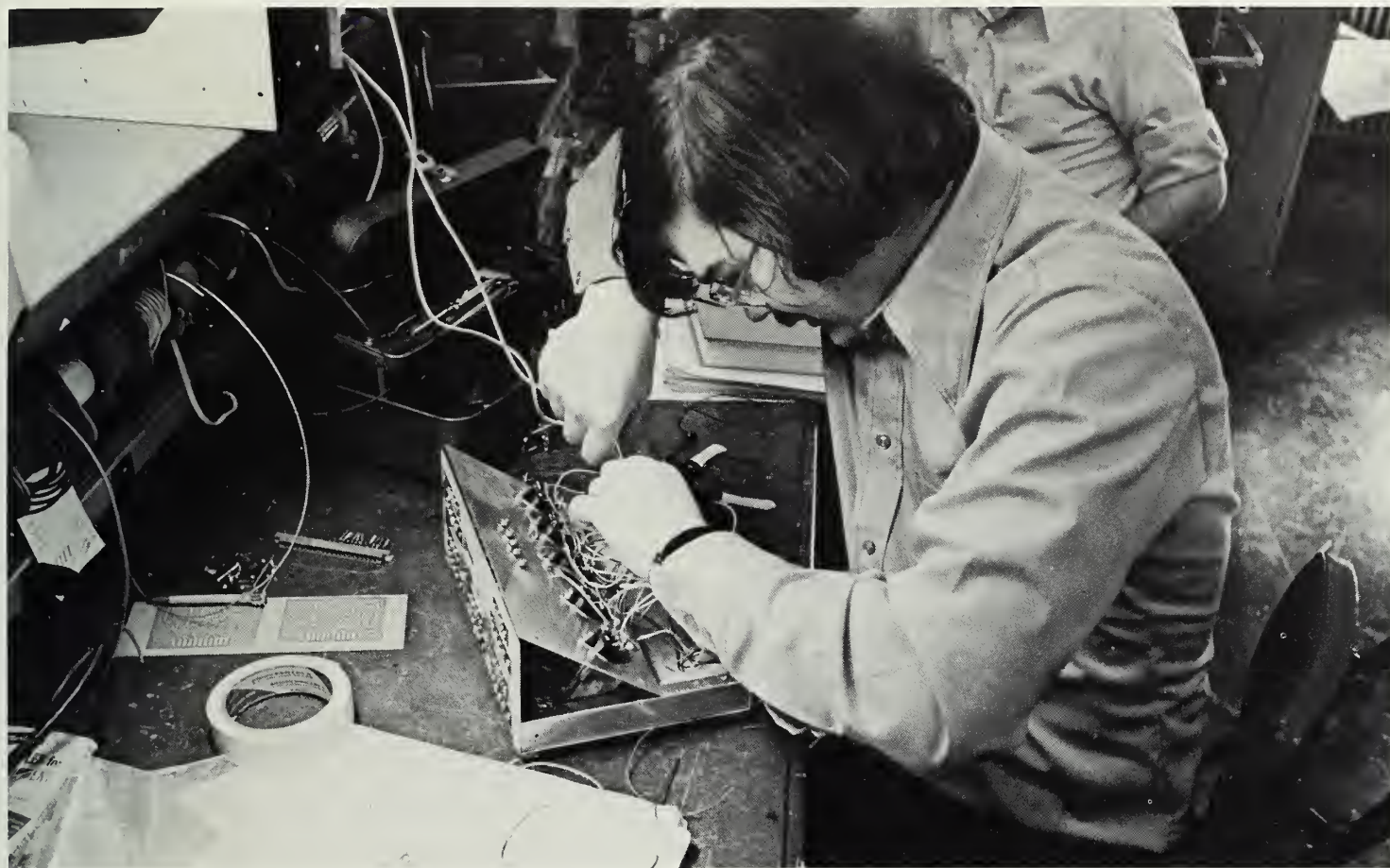
Additional outlets will connect the Physical Plant Services Building, the Assembly Hall, Memorial Stadium, the Central Food Stores Building, the Intra-Mural Physical Education Building and the Veterinary Medicine Building.

Cable television can be used to monitor University functions and activities as well as to instruct students. Broadcasts of campus activities may heighten student social interaction, a relatively foreign idea to a campus of 34,000.

As a maintenance supervisor, the cable will allow the maintenance staff an opportunity to do other jobs which are

Top Left A PLATO IV student terminal shows Chinese on the screen. Lesson feed-back for the terminals is stored in high-speed computer memory banks. **Bottom Left** Garrie Burr, a research engi-

neer, installs an additional memory bank into the PLATO system. **Below** Jeffrey Niehaus, a senior in engineering, clips and connects wires on what will become part of a computer unit.



presently slighted because of a lack of funds and employees. It will provide the buildings with a high degree of security and protection not now possible.

Cable television also offers the potential for FM radio broadcasting. The University radio station, WILL, will occupy one channel of the cable. This channel could be used for announcing activities (continually projected on the screen) or general information such as the time and weather. This type of channel usage is common to many community cable systems.

Interference with the University's present television station, an affiliate of the Public Broadcasting System (PBS), seems unlikely. Robert Boston, who heads the University's instructional television division, explained that programming on this station reflects both public viewing of University broadcasts and nationally distributed educational shows. He said that as the plans now stand, the PBS channel will compliment the cable channels in distribution of educational material.

A Champaign commercial station, WCIA, has filed an objection with the Federal Communications Commission (FCC) to temporarily bar construction of the cable in the Champaign-Urbana area. It's major objection, said Joseph Phebus, registered agent for CUCI, is the amount of tax

money to be given to the twin-cities from cable revenue. The objection is not a strong one, however, since CATV is to be an educational and public service network.

Six channels have been tentatively leased from CUCI by the University. The station will be equipped for color programming and cater to the University's academic needs. Signals will be carried underground. Programs will be strictly non-commercial, except to credit research or University-sponsored material and to announce admission costs to student activities.

Student response to the anticipated cable system has been very favorable. Random questionnaires circulated by the University indicate that the majority of married and unmarried students favor televised education. Convenience was the major selling point. Half of the dorm residents and 90 per cent of the students in married housing have access to a television set in their room or apartment. Cable education seems an intimate, easily available instrument for instruction.

Clearly, students seem responsive to innovation in education and cable instruction seems to be a step in that direction.

Crêpes to Cornflakes

by Sharon Cohen

Although the flat terrains and cornfields of Champaign-Urbana lack many of the mystical or exotic qualities of Asia or India, they've become the temporary home for almost 1,500 foreign students. From Asia to Australia, from Taiwan to Turkey, students have ventured from their native countries to attend the University.

According to Howard Caquelin, director of foreign students, 1,485 foreign students are now enrolled in the University. Of this total, 309 students have already established residences in the U.S.

About 1,200 foreign students are attending school on temporary or exchange student visas, which have an expiration date upon which the student must return to his homeland. Of the foreign students enrolled at the University, over 90 per cent of them are graduate students and only 165 are undergraduates. There are about 90 per cent males and 10 per cent females.

Caquelin pointed out that one of the major reasons for the heavy graduate school enrollment may be due to the financial situation. Undergraduates aren't eligible for financial aid so many of them can't afford the \$3,950 in estimated yearly expenses.

These factors don't hold true for graduate students. Assistantships and scholarships are two of the major incentives that bring foreign graduate students here. However, most financial assistance is in the form of research grants. Many departments might be reluctant to hire a foreign teaching assistant due to problems that arise in class as a result of language barriers.

Despite these factors, the foreign student population has remained fairly stable within the last few years. Caquelin mentioned that the University is one of 12 universities in the nation with large foreign student populations.

Foreign students at the University represent from 85 to 90 countries, with a heavy predominance of students from the Asiatic countries. About two-thirds of the foreign students here come from China, India, Japan, Korea, Thailand, the Philippines, New Zealand, Australia and Canada.

Whereas the "country spread is tremendous," Caquelin noted that foreign students are usually enrolled in a few select majors. The University is world-known for its engineering and business departments. According to Caquelin, the engineering college gets the "biggest chunk" of foreign students. Large numbers of students are also enrolled in the



Tom Harm



mathematics, chemistry, physics, food science and linguistic departments.

All foreign students entering the University are required to take a test. If the students fail to meet a certain grade, they must enroll in a remedial English course, English as a Second Language. The course, which usually has about half of the foreign student population in it, is taught on a non-credit basis. Grammar, pronunciation and diction are taught to the students. An advanced course is also offered to help foreign students further improve their skills.

Besides having to attend language improvement courses, other limitations are put on foreign students. Caquelin pointed out that regulations are strictest in the area of employment. Immigration regulations make it impossible for these students to work off-campus without special permission.

Students can take on-campus jobs, although they must have already been enrolled for one semester. Any extra time a foreign student has his first semester is to be devoted to adjustment, not to a job.



Tom Harm

Caquelin also mentioned that although all foreign students must provide their own transportation to the U.S., the foreign student office tries to have the students met at the airport by one of their staff members. He said this can't always be done because of the small size of his staff.

Dealing with foreign students for many years, Caquelin is well aware of many common problems confronting foreign students. One of the major difficulties in dealing with foreign students is the lack of an overall organization. However, there is one membership organization, the Cosmopolitan Club, that sponsors dinners and discussions at its house.

Also, 12 or 13 other nationality groups are organized according to individual countries. Caquelin noted that foreign students usually do gravitate together by nationalities, although there is always encouragement to participate in international programs. The two major activities that foreign students participate in are the Copacabana, a Latin American festival, and the annual International Fair, a weekend of bazaars, fashion shows and musical entertainment.

Caquelin also mentioned other more pressing issues that concern foreign students. One of the major dissatisfactions of foreign students is their inability to get their own apartments. Caquelin added that misunderstandings are also problems, "misunderstandings with merchants, money, landlords and auto regulations — problems that aren't peculiar to the foreign students."

Academic problems also become a part of the adjustment process. Some students fail to adapt to their majors. Caquelin noted that foreign students who must leave the University due to a lack of academic achievement often have had communication difficulties in note-taking and in understanding lectures and exams.

Differences in culture have affected both the students' academic and social lives. Debbie Fan, a graduate student in radio-television from Taipei, Taiwan, admitted that the language barriers have caused some problems. Fan pointed out that she had some difficulty adjusting to the slang and being able to take lecture notes rapidly enough. "Teachers don't account for the fact that you're a foreign student," said Fan.

Fan also cited some problems she had had adjusting to American customs. She said she "really didn't have that much of an opportunity to get to know American people

Tom Harm



Top The miles and miles of cornfields that cover the Midwestern plains lack some of the excitement of Asian or African terrain. **Above** This Oriental girl dressed in her traditional costume performs a fan dance. **Left** The audience at the International Fair swayed to the beat of this West African group.

because of the heavier pressure to study and the heavy emphasis on academic activities."

Guliz Ger, a graduate student in psychology from Ankara, Turkey, said, "I don't really feel comfortable here, although I get along fine. It just seems as if the expectations are different in this culture, because the whole academic community is more competitive."

Ger also commented on the differences in American and Turkish social customs. Although she claimed that the people were "pretty friendly," she called Champaign a "boring town."

Nur Bekata, a graduate student in business administration, also from Ankara, agreed with Ger's opinion of the competitive nature of Americans. "It seems to me that one of the students' major concerns here is trying to prove they can be just as good as the other student," said Bekata.

"The relationships between boys and girls are much more of a date basis here. In Turkey, relationships are a lot more friendship-oriented," Bekata added.

However, Bekata found most Americans to be quite friendly. She pointed out that her impressions of American people were far better than the impressions of them she had received in Turkey.

Secil Tuncalp, a doctoral candidate in business administration from Ankara, Turkey, agreed that Americans were easy to get to know. "The opportunity to get to know people is there and it just depends on the individual and whether or not he wants to mingle," said Tuncalp. He felt, "many foreign students chose to associate with people of their own nationality and therefore, don't get too much of a chance to meet many different people."

Tuncalp pointed out dating is "unique to this society, and as soon as you start playing the game, it becomes a way of life."

Jyotindra Shukla, a graduate student in business administration from Bombay, India, agreed that social life is quite different here. "Although studying prevented me from having a social life for my first two years, I found that people were friendly and I could make friends, although I could never see establishing any type of serious relationship."

Shukla, a resident advisor in Snyder Hall, feels that what began as "a cultural shock eventually became a cultural exchange."

Tom Harm



Keith Williams



Jeff Goll



Not all foreign students speak as favorably of campus life and the American people. Didier Masson, a graduate student from Paris, France, claimed that Champaign was a "terrible place where there is nothing to do. We're lost in the middle of nowhere."

Although Masson was enthusiastic about the quality of education one can receive here, he emphasized that his major dissatisfaction was with the people. "People are very superficial and all you can talk to them about is their work and football games," he said.

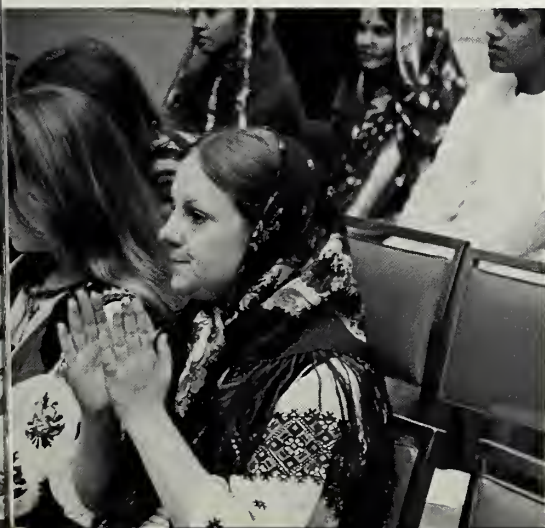
Masson said that after 18 months here he has realized that there is "no such thing as friendship in the United States. Upon my arrival here, I tried to meet Americans but I gave up after a while. People here are very young-minded."

Paolo Anbreussi, a graduate student in mechanical engineering claims "there is nothing interesting to see here. Although I didn't have too many social problems, I felt as if most of the American students consider foreign students as strange people."

Peter Vaughan Rumbold, a doctoral student in musical arts from Perth, Australia, agreed that Champaign is "desperately bad. There just isn't enough diversity of living styles. As soon as you go off campus, there is nothing to do."

These students come from all corners of the world not only to receive a degree but to learn about American culture first-hand. American attitudes and habits can be easily misinterpreted if they are only learned about in a textbook. But obviously, they can be just as easily misinterpreted by the variety of people who come here to work and study temporarily. In providing for foreign students to come and visit, it seems the best the University can hope for, is that these students are well taken care of and receive as fair and broad a picture of America as is possible from staying in a small Midwestern university town.

Tom Harm



Top Left These students are practicing Chinese character writing at the International Fair. **Far Bottom Left** These Indian students entertain with a sitar and Indian drums called tablas. **Left** Costumed students wait and watch the performance at the Fair. **Above** Sorayya Ammadi sits at a table which displays Iranian handicraft.



COPACABANA • Latin night • at the Union

Photo Essay by Art Burkhalter





The University's Star Alumni

by Danice Kern

Editor's note: Every great university has its list of famous and distinguished alumni. The University of Illinois is no exception. Ranging from Watergate prosecutors to professional football institutions, many have become cult heroes in their own right. Nine of these alums are profiled on the following pages.

Jill Wine Volner

Jill Wine Volner, an attractive short-haired blonde has been involved in one of the most scandalous affairs in history. A '64 graduate of the University, Volner is currently the only female member of the Senate Watergate special prosecutor's staff.

Volner takes pride in her position and is quick to credit others on Leon Jaworski's staff. Reporters have complimented the lady lawyer on her command of detail, ability to lead a witness to some embarrassing conclusions and her low-key courtroom manner.

Her University degree was in journalism. Among her honors were election to Shi-Ai, activity honorary; Kappa Tau Alpha, journalism honorary; and Theta Sigma Phi, Women in Communications. She was also active in the Illini Union, Daily Illini and the Young Democrats.

A graduate of Columbia University Law School, Volner had six years' experience as a Department of Justice prosecutor before joining the Watergate staff.

In 1968 she joined the criminal division's organized crime and labor racketeering section, a position which has taken her around the country to prosecute cases.

Her work has been rewarded by the Department of Justice with two citations, one for special achievement and the Meritorious Award.

Jill and her husband, Ian David, a partner in the law firm of Cohn and Marks, live in the District of Columbia.

UPI



1964 Illio



Far Left: Jill Wine Volner. Below
Left: Volner, At Right, as UI coed.
Left: Hugh Hefner on UI visit.

Hugh Hefner

Hef is sometimes portrayed as a man hungry for status, a bit of a male chauvinist perhaps, but basically a liberated guy. In the argot of advertising, his magazine "Playboy" is a "hot book." Its formula: sex and pop hedonism for the contemporary man.

Sometimes months go by before he emerges from his mansion on North State Street in Chicago. Oriani Fallaci refers to it as a "monarch's sarcophagus." He stays in it as a Pharaoh in his grave. Tom Wolfe has called the house the final rebellion against old Europe and its custom of wearing shoes and hats.

He used to go on binges, working 72 hours a day, guzzling Pepsi and popping bennies, banging out the gospel according to Hugh Hefner. Synthesized Playboyism goes something like this: No more hypocrisy, virginity, censorship. It's better to be happy than not. And sex is happy.

This all seems a little hard to believe coming from a guy who enrolled at the University in 1946 to be with his high school honey, Millie Williams, who was already a student here. A 1944 Steinmetz High School graduate, voted by his classmates as "Class Humorist, One of the Most Likely to Succeed and One of the Best Dancers," Hefner volunteered for the Army after high school and spent two years in a succession of clerical jobs in Army induction centers. After his discharge in 1946, he majored in psychology at the University, taking a double load of work in order to graduate in two and a half years.

In June 1949, Hefner married Millie. Their marriage lasted 10 years and two children, David and Chris.

According to Steve Byer in his book, **Hefner's Gonna Kill Me When He Reads This**, Hefner is a 1950-ish person, consumed by a relentless passion for work, locked into old ways and often influenced by his own monumental ego.

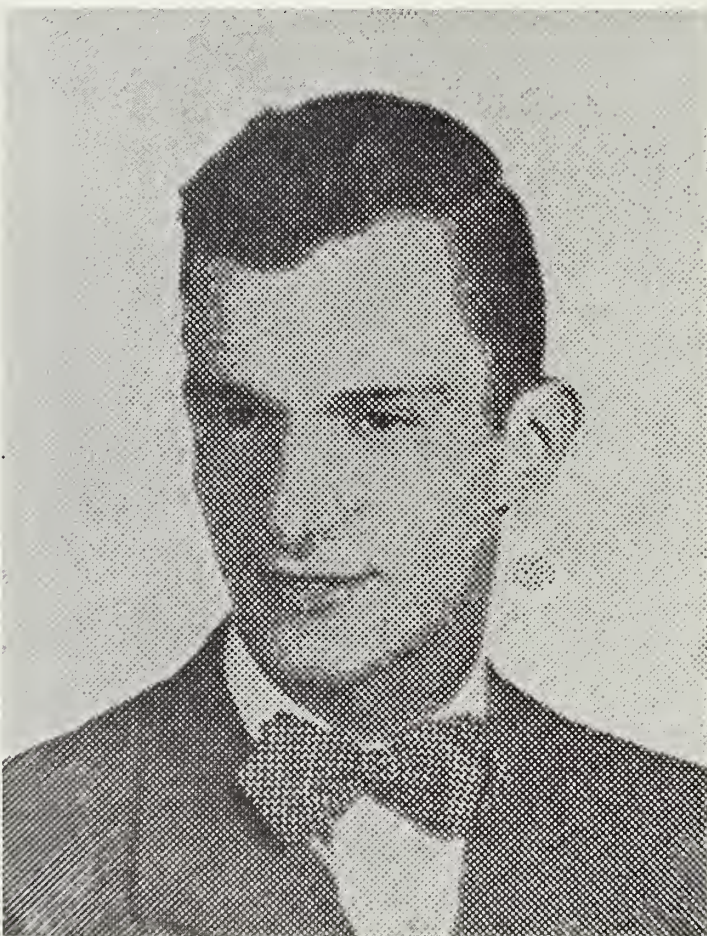
Hugh Marston Hefner was born April 9, 1926 in a quiet, middle class section of Chicago. His parents were of German-Swedish extraction. The older of two children, Hefner was quiet and studious as a boy. He used to like to draw; most of his sketching efforts went into an autobiographical cartoon strip which evolved into a kind of cartoon diary. Hefner still maintains that diary, although the cartoons have been replaced with photographs and it has

grown to encyclopedic proportions.

After college, he tried cartooning for a while, but it was a flop. So he worked a couple of small-time jobs until he landed an \$80-a-week position with *Esquire* as a promotion writer. By 1952, Hefner was convinced there was room in the market for a younger version of *Esquire*. The following year, after mortgaging his home and borrowing large sums of money, Hefner put together a mock-up, featuring a full-color reproduction of the already famous nude calendar photo of Marilyn Monroe with an assortment of cartoons, party jokes and feature articles. He called his magazine "Stag Party," and later changed its name to "Playboy."

By 1971, the Playboy Clubs which Hefner had launched 11 years earlier had grown to a chain of clubs in 15 cities. With a six million circulation, "Playboy" was grossing \$32 million in advertising annually.

Hefner doesn't like to talk over the phone much anymore. He supervises his Playboy empire from his 48-room mansion, traveling infrequently and holding audiences now and then. Sometimes the Sex King of the World throws extravagant parties. Those parties are usually screamingly dull. According to author Steve Byer, the closest thing to an orgy was the night the cast of "Hair" jumped into the mansion's indoor pool, nude.



Above: Hugh Hefner as UI student. Right: Avery Brundage. Far Right: Avery Brundage as UI student.

Avery Brundage

At 86, Avery Brundage still stands ramrod-straight, walks vigorously, eats heartily, speaks distinctly, hears well, sees clearly. Married to a 38-year-old German princess, he could pass for a man of middle age, or a man of the Middle Ages. For decades, the fuehrer and symbol of the International Olympic Committee, the great champion of the over-dog, Brundage is caught up in a non-profit world of sports. If for some, his ideal isn't impressive, his resolution is.

After the Rhodesians were ousted from the XX Olympiad in August 1972, and before the massacre of 11 Israeli athletes by Arab terrorists, Brundage told the late New York Times columnist, Arthur Daley, "I must confess that I'm disturbed by the way the Olympics keep growing. In a way, I regard the growth of the Olympics as the greatest accomplishment of my presidency and it's now become my greatest problem."

In Munich, during the 1972 Winter Olympics, Time magazine reported sore losers of the Yugoslav water-polo team spat on the Cuban referee who called the contest in favor of the Soviet Union, and beat up his bewildered brother. Eleven Pakistani athletes were forever banned from Olympic competition after Pakistani fans nearly mobbed the referees, players ridiculed the awards ceremony and worked over a doctor at the doping tests — all because Pakistan was upset in Olympic field hockey finals by West Germany, 1-0.

On September 10, 1972, Brundage closed the XX Olympiad, his last official act as president of the OIC. He reaffirmed what some critics have called his Alice-in-Wonderland notion of amateurism in sports, "The Olympic movement is perhaps the greatest social force in the world. It is a revolt against 20th century materialism, it is a devotion to the cause and not the reward . . . It appears as a ray of sunshine through clouds of racial animosity, religious bigotry and political chicanery."

Brundage, 1909 Civil Engineering graduate of the University, was a member of the third Illini basketball team, and a substitute on the 1908 team. "We changed coaches every year and had better records (20-6 in 1908 compared to 1-10 the year before) because basketball was just starting at the University," Brundage recalled. "The first team was only formed in about ought-six or ought-seven. It was a new sport."

"I lettered in basketball and track. I was a general utility man in track and field. I was conference champ in the discus and won the all-around championship in America. The all-around was ten events in one day, all of them tougher than decathlon events." Three-time all around champ in 1914, 1916 and 1918, Brundage entered the decathlon and pentathlon events for the United States in the 1912 Olympic games at Stockholm. He finished well back in the pack, while Jim Thorpe, who was on the same team, walked off with all the medals.

1949 Illio

A member of the Phoenix Honor Society on campus, Brundage was elected to Sigma Chi and Tau Beta Pi, scientific and engineering honor societies, and awarded the University's special medal for athletic achievement.

Born in Detroit in 1887, Brundage was raised in Chicago, and graduated from Chicago English High School in 1905. As a boy, never able to afford proper equipment, he dug a crude pit in an empty lot for the broad jump, picked out a heavy stone for a shot and found a large iron washer for a discus. "Not to develop the latent possibilities of the human body is a crime, since it certainly violates the law of nature," he wrote in an article for a Chicago newspaper in 1919.

Dr. David D. Henry, former University president, at a dinner celebrating Brundage's 80th birthday, said of him, "A man much needed in our times, his life has been one of multiple careers, each with a meaning and a virtue which transcends the boundaries of a biography or an inventory of achievements."

The classic self-made man, Brundage amassed a fortune in the construction and real estate business in Chicago. Devotee of the arts, Brundage has since become the foremost jade collector in the world. His Chinese ceremonial bronzes alone are valued at nearly \$4 million.

During his 20-year reign as OIC president, 1952-1972, Brundage reverently elevated the games to a cherished institution. Because the OIC had no expense account, he some-

times spent as much as \$50,000 a year out of his own pocket to promote public relations for the games. Columnist Arthur Daley, one of Brundage's friendlier critics, wrote of him some time ago, "Not even Sir Gallahad could have been more selfless or idealistic, although Sir Avery frequently has resembled a different type of knight, Don Quixote." Red Smith of the Herald Tribune, referring to his same Quixotism, called him, "the greatest practicing patsy or sitting duck of this century."

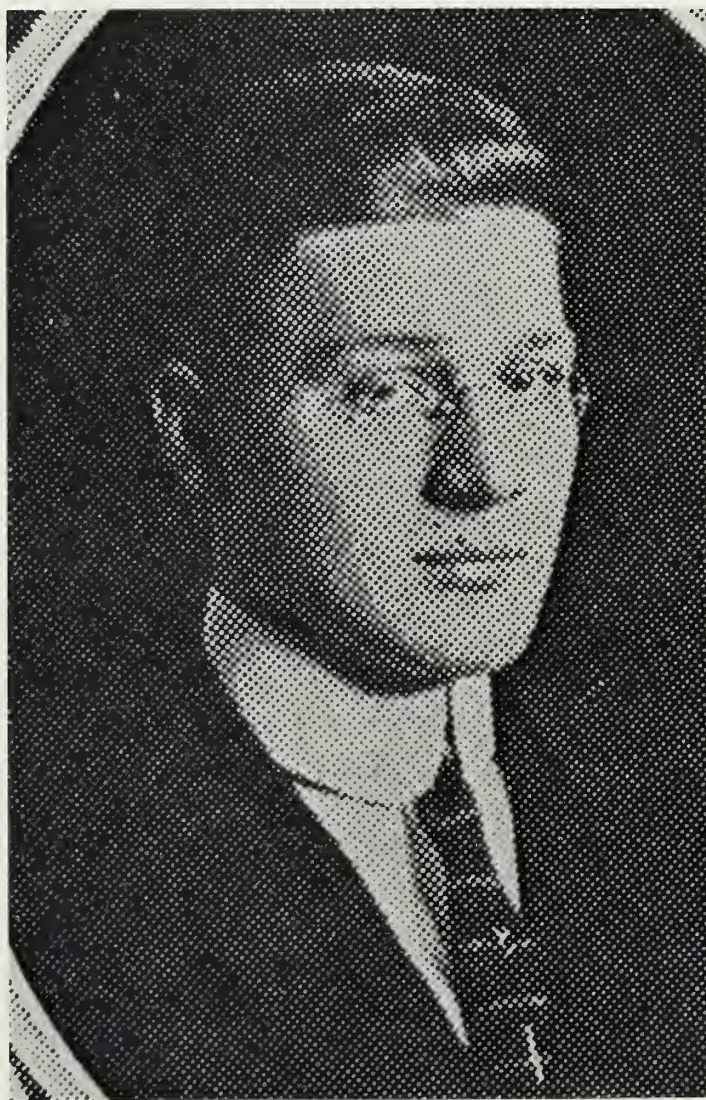
Over lunch one day, which for many years was a fried egg and bacon sandwich with a baked apple and a glass of milk, Brundage told a reporter, "Americans have forgotten that the very word, 'amateur,' comes from the Latin, amo, love. An amateur is someone who loves what he is doing, and does it for love, not money."

Colleges should go back to their function of educating youth, Brundage asserts, and stop bribing them for the use of their muscles. He has recently endowed the University with \$300,000 to keep college athletics amateur.

A purist to the end, Brundage acidly replies to those who view him as a righteous anachronism, a vestigial remnant of an economy that once could afford to support leisure class to compete in athletics for fun alone, "Bird-watching remains unsullied so far, but sooner or later I suppose they'll find a way to commercialize that, too."



Illinois Alumni News



1910 Illio



Scotty Reston

Scotty Reston, a handsome, somewhat bashful but extremely sincere young man, was playing golf, good golf for the University in 1932. Forty-two years later, James "Scotty" Reston, author and two-time Pulitzer Prize winner, is a columnist and executive vice president of the New York Times.

Several years ago, the story goes, when Reston was the Times Washington correspondent, there was a big snowstorm along the East coast, a snowstorm so heavy trains were stalled between New York and Washington. The following morning a newspaperman covering the state department called his office and reported Washington was in chaos. "The New York Times didn't get here today," he said, "and the big shots are stuck because they haven't been able to read Scotty Reston's piece and find out what they're going to do today."

Reston's Washington office is a creative mess. It's untidy, full of history books and reference books and books of quotations. That's because Reston believes a newspaper office should be an open-door joint where everyone can come in and shout about the latest stupidity in Washington and talk it over.

Author of three books, Reston emphasized in **The Artillery of the Press: Its Influence on American Foreign Policy** that the press should provide "a relentless barrage of facts and criticism, as noisy but also as accurate as artillery fire." In 1944 the Allied Powers were meeting at Dumbarton Oaks in Georgetown, to discuss organized world security. The Chinese released to Reston the entire position papers of the Allied Powers.

Reston scooped the world press, winning his first Pulitzer Prize in 1945 for his coverage of the security summit talks. He found the Chinese willing to talk — his theory: "You always look for the guys who are unhappy." He won his second Pulitzer in 1957 for distinguished reporting from the nation's capitol.

Born in Scotland in 1909, Reston was brought to the United States by his parents in 1910. Although he lived in Scotland for six years, 1914-1920, his parents finally settled in Ohio. When he came to the University in 1929, Reston remembered, "I didn't apply to get in — just bummed my way there with a neighbor who was a good halfback, put down my high school diploma with its straight 'C' average, paid the \$40 out-of-state tuition and signed on."

A journalism major with average grades, and top man on the varsity golf team, Reston used to work over in Huff Gym, writing sports stories for the late Mike Tobin, then director of athletic publicity, and now and then for the Champaign-Urbana News Gazette.

Published in late summer, 1966, in the Emerald of Sigma Pi, the newsletter of his old fraternity, Reston recalled his undergraduate days, "I was here as a freshman in the latter part of the Middle Ages. This was way back in the days when women wore skirts. The president of the University then was David Kinley. He was a Scot with a strong conviction that all men and women shared the burden of original

sin — especially college undergraduates. He assumed that the students of that day were willful and potentially wicked children — particularly when gathered together as males and females — so he believed they had to be policed like prospective criminals."

"... I myself married a recklessly beautiful girl whom I first saw on Wright Street wearing a scarlet coat," Reston reminisced. Sally was a 1934 graduate, Kappa Alpha Theta, Phi Beta Kappa and Mortar Board.

After graduation in 1932, Reston went to work as a press agent for baseball's Cincinnati Reds. Two years later he was covering sports for the Associated Press and writing a New York column. In 1937, the AP sent him to London where he was a sportswriter in summer, and the Foreign Office correspondent in winter. After joining the London staff of the New York Times, Reston covered assignments there and in Washington.

With an almost Calvinistic gravity of purpose, Reston has pursued his career. He says he hasn't read a novel in over 20 years — but that he's read every non-fiction book that may be important to his field. Former boss, Arthur Knock once said, "Mr. Reston isn't exactly what you would call a cultivated man." In assessing the American scene in his book, **The Kingdom and The Power**, Gay Telese charged Reston is a "better convert than critic"; his Horatio Alger idealism is the quality ascribed to a successful immigrant's fervor for his new found land.

Once President Dwight Eisenhower was reported to have said, "Who does Scotty Reston think he is telling me how to run the country?" What might have piqued Eisenhower's wrath is a device Reston uses called the "dumbboy technique." As he told University students just before the start of classes in fall, 1965, this is "nothing more than refusing to pretend you know what you obviously don't know and saying honestly, 'Sorry I don't get it. I want to understand it, but I don't.' You will, I think, be amazed at the possibilities of candid stupidity."

This technique and others in his repertoire have won Reston the Overseas Press Club Award, the George Polk Memorial Award, the Horatio Alger Award and 16 honorary degrees from colleges and universities.



Far Left: Scotty Reston. Left: Scotty Reston as UI student.

1933 Illio



Left: Mark Van Doren. Right: George "Papa Bear" Halas. Far Right: George Halas as UI student.

Mark Van Doren

Author of books, plays and poetry and longtime professor at Columbia University, the late Mark Van Doren once opened his English class by remarking, "The best way to prepare to discuss the poems in this course is to memorize them — but don't worry if you can't. I can't memorize anything myself."

A 1914 graduate of the University, Van Doren was awarded the Pulitzer Prize for literature in 1939 for his "Collected Poems." When he died in 1972, at the age of 78, the native Midwesterner was heralded as one of the greatest poets of our time.

As an undergraduate, Van Doren was elected to Phi Beta Kappa and to Sigma Delta Chi, the professional journalism society. He was active in the Scribbler's Club, was feature editor of the *Illio* in 1912-13 and editor of the *Illinois Magazine*.

He earned his doctorate degree from Columbia in 1920 and remained there until retirement in 1959. That year he published a play and a collection of poems.

Clifton Fadiman, author and former student of Van Doren's once said, "In the classroom he never denied his vocation; he remained the poet, the poet as teacher. Mr. Van Doren did not waste his valuable time by interesting himself in us as individuals. He reached us by paying attention, not to our trivial personalities, but to his subject and the play of his own mind over it . . . He had then and has retained this curious faculty of making you say things you would swear were far beyond your mental capacity."

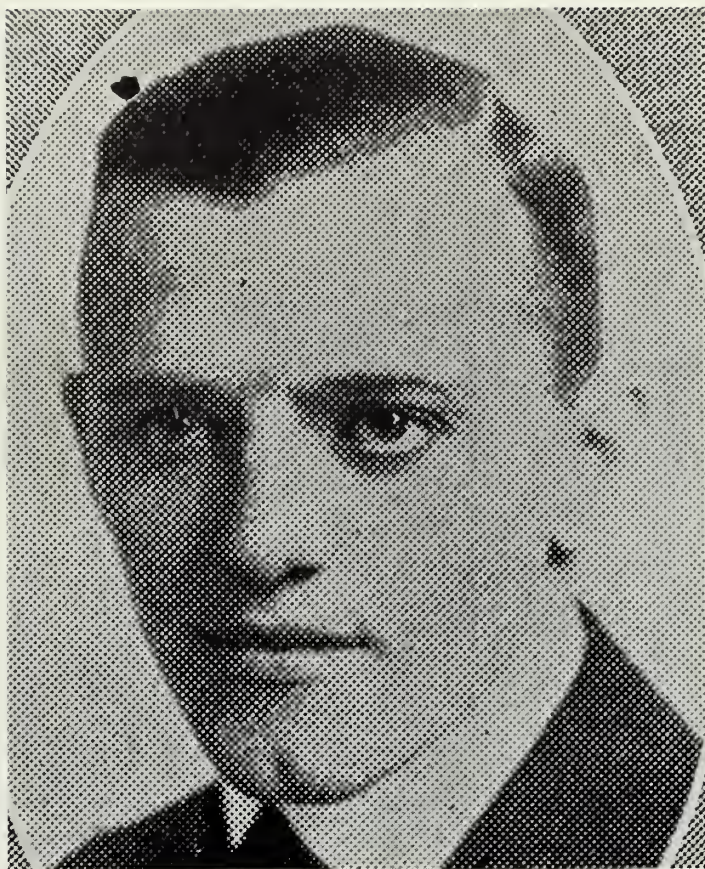
In September, 1963, the gray-haired legend spoke at the University New Year Convocation in the Assembly Hall. "The teacher learns by being asked hard questions," Van Doren said, "and the student by watching him struggle to do them justice. Bring ideas in and entertain them royally, for one of them may be the king."

"The world," he said in conclusion, "is a vast place, difficult to see into and nobody has found the center. Nevertheless, the good student — the serious one, the humble one, the joyful one — will keep trying."

Van Doren's works include "Don Quixote's Profession," an autobiography, a play, "The Last Days of Lincoln" and scores of poems. Upon his death, Van Doren was described by a fellow poet, John Hall Wheelock, as, "A man with greatness of spirit, that rarest of qualities. It shines through much of his poetry. I will always remember his gentle strength, his extraordinary capacity for sympathy and his sheer goodness of heart."



1921 Illio



Illinois Alumni News

George Halas Dick Butkus Red Grange

In a way, the University of Illinois has been a kind of foster parent to pro football. It has turned out Papa Bear, old Number 77 and Super Crunch.

George "Papa Bear" Halas paid \$50 to the newly-formed National Football League over half a century ago for his Chicago Bear franchise. In those lean and hungry times, the Bears lost \$71.23 in their first year. In 1925, Halas lifted the game to the edge of respectability, luring the almost legendary Red Grange to sign on with the Bears. Grange brought newspaper recognition and crowd appeal. As the Bears prospered, they became the scourge of the gridiron and the dominant team in play-for-pay circles. By 1965, the Chicago Bears, ready for still another comeback, paid Dick Butkus, All American hero for Illinois, nearly \$1000-a-pound to play ball for them. At that time, Super Crunch weighed in at almost 245 lbs.

The story of pro football is the story of George Halas. In his book, **George Halas and the Chicago Bears**, George Vass sees Halas as "the first buccaneer and the last puritan. He will never need a monument as long as pro football

endures."

Bob Zuppke, first head football coach for the University, first sensed what Halas could do. Back in 1917, the freshman team was scrimmaging the varsity and a skinny, little halfback was running back kicks like he was hell-bent on killing himself. Six-feet tall, Halas wasn't big for football, but he was tough. Zuppke, watching the antics of the mad halfback, decided then and there Halas would have to be switched to end, before he was wiped out on the field.

Halas has called Zuppke one of the three most outstanding men he has ever known. The other two are George Huff, the first director of Illinois athletics, and Harold "Red" Grange.

"Huff gave our University sensible standards for inter-collegiate competition. Zuppke developed great football teams which brought national respect for the Fighting Illini. Red Grange provided the thrills and excitement . . ."

Back in 1920, Halas was athletic director for a sports nut, Decatur's A. J. Staley. When Staley couldn't underwrite expenses for his Staley Starchmakers any longer, he asked

Below: Dick Butkus as UI student. Right: Red Grange. Far Right: Max Abramovitz.



1964 Illio

Illinois Alumni News



Halas to move the boys up to Chicago. With a \$5000 bonus from Staley and a request to call the team the "Staleys" for one season, Halas made the move. He used to prowl Chicago newspaper offices looking for publicity, trying to give away tickets on city street corners.

Halas has come a long way from those early years with the Bears. It was a hand-to-mouth situation when Halas was right end, captain, and coach-owner as well as assistant press agent, ticket-seller, trainer and groundskeeper. Once, in the Depression years, Halas was 30 minutes away from losing his ballclub, when a friend came in and rescued him with money just under the deadline.

Halas retired in 1968 as coach, with the winningest coaching record in NFL history, 321 triumphs, 142 losses and 31 ties. Six of his teams won world pro titles and nine finished first.

Halas said he knew it was all over when he realized he couldn't run up and down the sidelines anymore, arguing with the referees. Like an old bulldog, he limped into retirement with an arthritic hip that dates back to an injury he suffered in his brief baseball career with the New York Yankees in 1919. Halas hurt his hip sliding into third base in an exhibition game. The next season he was replaced by Babe

Ruth.

Papa Bear didn't invent pro football, it just seems that way. But he says he couldn't have turned out the teams he did without the contributions of two former Illini, Red Grange and Dick Butkus.

Red Grange, number 77 in the NFL Hall of Fame, thinks a lot of Halas, too. "If you played for Halas and played honestly and weren't a trouble-maker, then he'd do anything for you. He's one of the greatest people I've ever known."

Grange, who is now retired and living in his lake-side home with his wife in Florida, said he never really liked football. "Football isn't lovable. I didn't go into it because I liked it. I went into it for the money. But I'd do it all over again."

"I would have been more popular if I had joined Capone's mob than playing pro football," Grange said. "Football was a dirty word back then; you probably don't believe it now, but when I signed on to the Chicago Bears, Zuppke wouldn't speak to me for some two or three years, and Coach Huff never did speak to me again, as I recall."

Grange remembers his college days as a lot of hard work. "Nobody ever paid my way. I was a poor kid — I had to work all summer long to raise the money to come back to college each year."

Grange always thought baseball was more fun than football, but he considered basketball and track his two best sports. If he was in college today, Grange would probably be on an all-expenses-paid athletic scholarship.

"I enjoyed college, but I never enjoyed being broke. The only free meal I ever got from this University was once, I think, on a football trip," Grange said. But he added, "It's just that kids on scholarships now-a-days don't know how good they have it."

In 1970, Red Grande '26, was chosen by a University popular vote, as the all-time greatest football player the University has ever known. Placing second in that poll was Dick Butkus '65, line-backer for the Fighting Illini from 1962-1964.

Named the outstanding lineman of the 1964 college football season by the Associated Press, and Athlete of the Year, 1964-65, Butkus was Rookie of the Year for the Bears in 1965. In his first pro year, he took over the middle linebacker's job on the team.

For a big guy, Butkus is quiet, shy and clumsy. His 11 1/2 EEE shoe size earned him the nickname "Paddles" with veteran team members. Once, while he struggled with the "Carioca," a dancelike balancing exercise developed by Coach George Allen, Allen said, "Dick looked like an elephant on roller skates." Now, Butkus' football career is being forced to its knees, multiple knee injuries making every play on the field terribly painful.

Illinois ranks second in all-time statistics for numbers of championships in all sports in the Big Ten. George Halas once remarked, "Had Winston Churchill been an alumnus of Illinois, he might have said, 'Never in the history of college football have so many been coached, so well, for so long, by so few!'"

Max Abramovitz

A trim, medium-sized man, he moves swiftly for his finely-wrought build. His clear blue eyes, steady and penetrating beneath salt-and-pepper brows access the relationship between the architect and the city, "You cannot shut your eyes to it — it always displays the public character — and should be the concern of all the public-spirited people — for all the people who care."

Max Abramovitz, a 1928 architecture graduate of the University of Illinois, designed the \$21 million Krannert Center for the Performing Arts, given to the University by the late Herman C. Krannert and his wife. Abramovitz was also the architect of the UI Assembly Hall and the Lincoln Center's Philharmonic Hall in Manhattan.

A stout proponent of the "one-stop shopping in arts concept," Abramovitz maintains changes in living, work and transportation affect the physical environment in ways an architect must seek to balance. "Society cannot walk away from the implications of all physical environment, and physical environment cannot walk away from the implications of social conflict and change," he said in his Sept. 18, 1966 convocation address to UI students.

Born in Chicago on May 23, 1908, Abramovitz worked in a bank during the day and went to banking school nights before he came to the University. After graduation, he completed his Master's Degree in architecture at Columbia University in 1931. The next two years he studied at Paris' Ecole des Beaux Arts.

Abramovitz spent four years in uniform, 1942-1946, the last two years in China. As deputy director of planning for the United Nations building, he returned to active duty as a colonel during the Korean War and served as special assistant to the Secretary of the Air Force from March to June, 1952.

Since then, a partner in the architecture firm of Harrison and Abramovitz, he has helped design the United States' Embassies in Havana and Rio de Janeiro, the Corning Glass Center and the Chapels for Three Faiths at Brandeis University.

Like a pilgrim visiting a shrine, Abramovitz surveyed the site of the Assembly Hall in 1961, and said, "You can feel the guts of it. Every part is alive, vital, functional." Abramovitz understands the pristine plainness of the midwest. He calls Krannert Center his "Prairie Acropolis." "It moves up and rises a little bit from the flatland and stands above the buildings on the plains. You can move up and down it, you can live in it, you can live on it, you can walk over it and you feel its spaces and relationships."

People are always confused about which hand the ambidextrous architect uses. Born left-handed, he has developed his right hand, his fingers strong and his nails square-tipped. Abramovitz lets them puzzle, "I think you draw with your head."

The physical aspect of the city, its architecture, its public and landscaped areas present an art, Abramovitz insists, which cannot be ignored. As an architect, he tries to forge the union of art and function, cautioning, "We must not expect Utopia, but try for the finest balance we can achieve."



Illinois Alumni Association



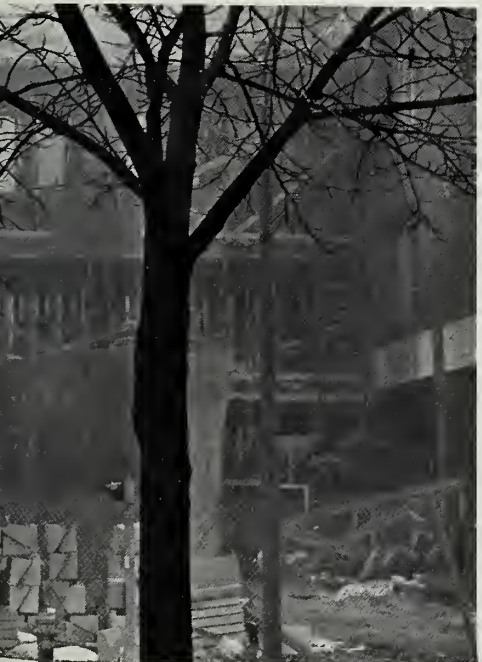
Through all kinds of Weather



Bill Mattheessen



Kevin Horan



Tom Harm



Chris Walker



Tom Harm

Chris Walker



Marla Edelman



Chris Walker



Ron Klass





N⁷⁴ews

The Comet Kohoutek

What was billed as the astronomical event of the century became just one more disappointment during 1973.

The comet Kohoutek should have become visible to the residents of Champaign-Urbana early in December. But according to University astronomy experts, the comet appeared so low on the horizon, the reflection of the city's lights in the lower atmosphere restricted the comet's visibility.

Not even its long glowing tail could be seen because of clouds which had gathered in the early morning hours.

Astronomers believe comets are made of water ice, with ammonia ice, methane ice and stony grains. The disappointed public might believe comets are the stuff dreams are made of.



Tom Harm

A Fire at Sigma Chi

The top floors of the Sigma Chi fraternity house, 410 E. John St., Champaign, burned for 90 minutes on October 18, causing an estimated \$160,000 damage. None of the 72 fraternity members were injured.

According to Champaign Fire Chief Willard Ashby, the fire was "created by the abuse of available electricity in the building." In an inspection a month before the fire, the fraternity was instructed to have their discon-

nected fire alarm repaired. During the same inspection, the fraternity was issued a warning that overloaded electrical circuits could cause a blaze. The fire department later reported that overloaded circuits could have been smoldering for up to an hour before the fire was discovered.

Dave Prichard, Sigma Chi vice-president pointed out that the fraternity had been in the process of rewiring and correcting the violations in the 84-year-old house.

The fire broke out about 5:30 p.m., while most of the fraternity members were eating dinner. Some of them tried to put out the blaze with hand extinguishers, but the fire spread beyond their control within 15 minutes.

Champaign and University firemen entered the scene and battled the flames. However, they encountered problems in extinguishing the fire since the upper floor has alcoves and hollow walls, making fire control more difficult.

Most of the fraternity members moved to the Pi Lambda Phi house, 52 E. Armory St., while others remained in the house basement to guard against vandals and looters.

The house should be repaired by August 1974.

New "Old" Kenney Gym

In 1973 the University Board of Trustees voted to change the name of Old Men's Gym to H. E. Kenney Gym in honor of the late wrestling coach and former dean of the College of Physical Education.

"Hek" Kenney came to the University in 1926 as a P.E. instructor and assistant wrestling coach under Paul Prehn. He became head coach in 1928, a position he held until 1947 when he became supervisor of basic instruction

in P.E.

In 1969, Kenney received the college's first distinguished alumni award. He died three years later.

During his years as wrestling coach, Kenney's team won five Big Ten championships, took second place seven times, third place twice and finished fourth once.

Kenney was instrumental in banning boxing from the University, following the death of a student in a boxing match in one of his P.E. classes in 1937. President Arthur Cutts Willard ordered Kenney to investigate the sport.

In his report, Kenney recommended banning boxing since its sole objective is to harm the opponent. Thus, although boxing was never an AA sport, it was no longer allowed on campus. Many schools around the country followed Illinois' lead.

Allen Sherman Dies

Allan Sherman, 48, a former University student, whose claim to fame was a satirical song about a boy in summer camp titled, "Hello Muddah, Hello Faddah," died in Hollywood on November 20, 1973. His death was attributed to obesity and emphysema.

The writer-comic started his career here in 1943 as the Campus Scout of the Daily Illini. Sherman also spent his time writing and collaborating on musical productions.

After leaving the University, Sherman created the television show "I've Got a Secret" which he produced for six years. During this time he also produced television shows for Steve Allen and Charlie Weaver and wrote comedy material for Joe E. Lewis and Jackie Gleason.

Sherman gained his national fame for his satirical tunes including the

million seller album "My Son, the Folk Singer." Following this hit was another successful collection of Sherman songs, "My Son, the Celebrity."

Shortly before his death, Sherman was touring the country to promote his book, **The Rape of the Ape**, a discussion of the post WWII sexual revolution.

Sherman's last 10 years were plagued with several setbacks including a Broadway flop, failing health and a divorce.

Sherman is survived by his former wife, Dolores Chackes, a son and a daughter.



John Doody

Blacks Protest

On January, 21, 1974 nearly 100 black students crowded into the lobby of Chancellor J. W. Peltason's office charging that the University's grading and financial aid policies are aimed at phasing out the blacks.

The students also marched on the College of Law demanding that two black freshmen, who were dismissed from the college because they failed to maintain a 3.0 average, be reinstated. The protestors claimed that in the past, law students were given a full year to adjust before being dismissed because of low grades.

A drop in Educational Opportunity Program (EOP) grants, which many minority students need in order to cover college costs, is considered one of the reasons black enrollment decreased 10 per cent this fall. The amount of available funds this year was \$500,000 compared to last year's \$700,000.

The University cannot affect the EOP grant level since that is determined by Congress. However, if University supported higher tuition, more funds would be freed to aid disadvantaged students.

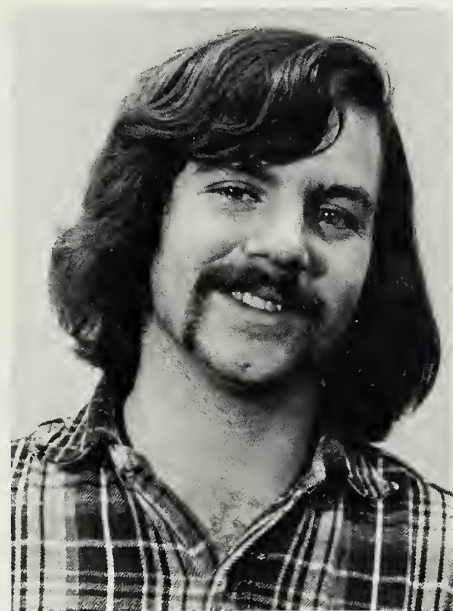
However, the black students claim that economic and academic racism is the reason this year's freshman enrollment is half that of last year's.

Paul S. Riegel, assistant vice chancellor, who presided over the office in Peltason's absence, acknowledged that all minority students face serious problems, but these must be faced by the University as a whole. He added that he would investigate any specific charges of alleged racism.

Wayne R. LaFave, acting dean of the College of Law spoke with the protestors and denied the college had acted contrary to its policy in dismissing the two blacks.

The two students did not receive passing grades in at least eight of their 16 hours as required for continuation.

LaFave said that since the students had little chance of achieving a 3.0 average by the end of the year, they decided to drop out. He added that if they really wanted to come back they could. However, the two blacks decided not to return to school.



Joe Drago

A New Trustee

The newest non-voting member of the Board of Trustees is Mike Crowley. In his November campaign, Crowley stressed his interest in re-vamping the University's discipline, promotion practices and tenure systems. He also feels that both freshmen and sophomores should be allowed to select their own housing.

Crowley was elected in an at-large election in which only 8.8 per cent of the student body voted. Seven other students vied for the position.

When interviewed in February, Crowley had already attended two board meetings. He said he expressed his views but felt they were not influential on the board members. However, he remains optimistic that he will be able to help students' relations with the board.

As an example, he cited the February disclosures of Assembly Hall profits, in which he was instrumental. As a legal member of the board, he has access to all records and was able to demand that Parkinson release these figures: Crowley said several campus organizations including UGSA, GSA and the Daily Illini (who filed suit against the Assembly Hall) had been requesting these figures, so he intervened on their behalf.

Steve Faivre, a non-voting board member who represents Superintendent of Public Instruction Michael Bakalis, usually meets with Crowley before board meetings to discuss the agenda.

Crowley's term ends June 30, 1974. He feels that his experience on the board is invaluable, especially since he is now in graduate school in higher education administration.

December's Blizzard

Although Champaign-Urbana is not known for having the most spectacular weather, the December 1973 blizzard which dumped over 12 inches of snow on the area dazzled almost everyone.

A record 24-hour snowfall of 10.2 inches fell between 7 a.m. Tuesday the 18th and 7 a.m. Wednesday the 19th. The eventual depth was 11.4 inches, short of the all-time mark of 14 inches recorded in March 1906.

Most schools in the area were closed but the University remained open because final exams were scheduled. Some accommodations were set up on campus for students and faculty who had to commute long distances.

No major accidents or injuries were reported but hundreds of motorists who had to dig out their cars probably suffered from freezing feet and boiling tempers.

The snow remained to greet students when they returned from their month-long Christmas and semester break. See photos on page 75.

Navigating a Path to Academia

by Andrea Viravec
Photos by Marla Edelman

Prof. Ralph E. Flexman, a small man with neat features and graying hair is director of the University's Institute of Aviation. As director, he is not only in charge of both Willard Airport and the many students and programs of the Institute but he has to see that things like the energy crisis do not cripple its services. His longest and hardest struggle has been to get the Institute's request for a degree program cleared for take-off.

The Institute, as everyone out there calls it, is located in Savoy, about 10 minutes south of the University on Rt. 45. The yellow bus that travels through campus is provided free for aviation students. And although removed from the rest of the University in space and educational philosophy, it fills a vital and important role.

As you walk around the many hangar buildings and "quonset huts" that were temporarily constructed 28 years ago, you almost feel like you've stepped onto the set of a 1940 movie. The snack bar could easily serve as a hang-out for ace WWII pilots. The terminal building, whose space is mostly taken up by Ozark airlines and car rentals, is also 28 years old and took a special act of the Illinois Legislature to build, according to Flexman.

"When a committee first suggested the formation of the Institute they warned them not to build temporary buildings because they'd never be replaced. As you can see they're still there," he said.

The Institute is plagued by financial problems of all sorts, some of which stem from the fact that Willard Airport, which is run by the Institute, does not receive any funds from the cities of Champaign-Urbana. Even though it is the third busiest airport in the state, Prof. Jesse Stonecipher, assistant director of the Institute said, "We have a lot of fun trying to break even." Unlike other community airports, Willard doesn't receive any funds in the form of allocated property taxes.

Flexman said the energy crisis had not caused many financial problems yet. But the Institute has had to cut back considerably on plane rentals.

"Federal guidelines have stated that all flight schools cut back to 75% of their 1973 fuel usage, but they do not seem to understand the unique position of the Institute. Our flight is part of our laboratory work. We are now petitioning to Washington, D.C. and hope to have the backing of the State Division of Aeronautics," Flexman added.

Because of the fuel problems they have had to cut back on student flying time and are using more of their advanced flight simulators. "But," Flexman said, "this isn't so bad, because an airplane is not the best classroom anyway."

There are currently only two options for students in aviation. They may enter either the maintenance curriculum or professional pilot training. An aviation electronics curriculum is being re-vamped and will be re-introduced if and when the degree program is instituted.

But all students, other than those in pilot training, are encouraged to acquire at least a private pilot's license. Flexman justifies this because "you should be able to fly planes if you plan to work on them." Laboratory work is done on jet engines but no jet flight training is offered. Jet operation is very expensive, costing about \$600 an hour and as Flexman said, all planes are basically alike.

Only two students have been killed in the Institute's history. One student had a heart attack while flying and another



er was killed when practicing night landings and a flare exploded in the cockpit of the plane. One safety precaution which the Institute is very conscientious about is the prohibition of any student-flown aircraft flying over the University.

Currently there is only one woman enrolled in the Institute of Aviation, Maureen A. Atwater, a first year student. When asked why she chose this field of study, Atwater said, "I already knew how to cook and sew. I had never worked on an engine before I came to the Institute. I didn't even know the difference between a piston and a cylinder."

As for her treatment by her fellow students, Atwater said "I'm really surprised, the guys are nice, although once in a while they tease me about women's liberation." Her future plans are still indefinite but she does plan on continuing in the aircraft maintenance field. Only two other women have graduated from the Institute.

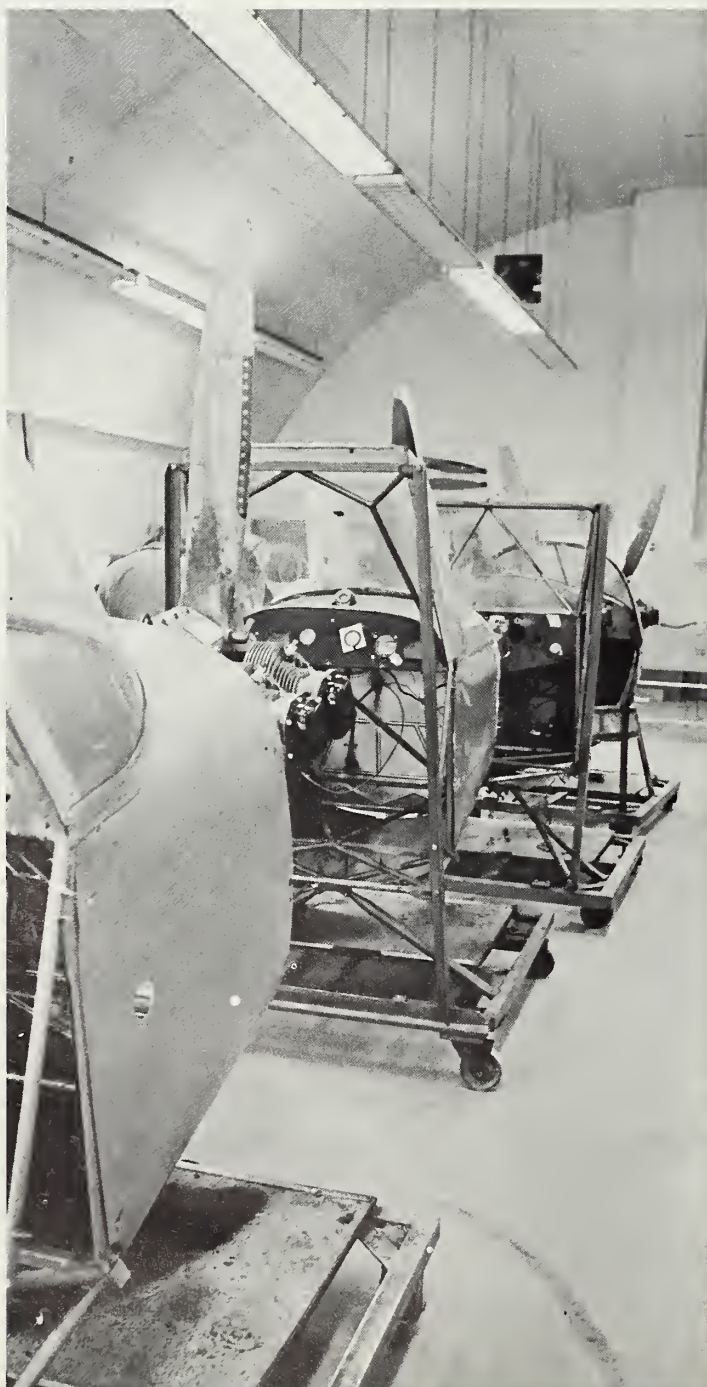
Most of the Institute's students are older, and many are men who have just come out of the service. Flexman said there are no exact figures because the composition of the student population changes so much each year. Flight courses are open to all University students and about 50 per cent of those taking flight are non-aviation students. Flight courses are often times a luxury because they require an additional fee of between \$250 and \$550.

All course content at the Institute is regulated by the Federal Aviation Agency (FAA). In addition, the Institute requires regular University courses. The program as it is now, is designed to take two year, if two summer sessions are attended. Many students finish in three years. Much of the course work at the Institute is geared to provide students with the necessary background to pass FAA tests for their airframe and powerplant licenses. These exams have written and oral parts and a six-hour practical which test basic engine knowledge. Because a student cannot as yet receive a degree in aviation, 95 per cent of the Institute's students enter either the College of Commerce or the College of Education's vocational education curriculum to receive their degrees. These two colleges will transfer credit for most aviation courses.

This is just one of the many drawbacks associated with a non-degree program. Flexman said that it was primarily at student requests that a degree program was instituted. "Really, students who enter commerce or vocational education are just killing time and then they hunt for jobs in aviation."

Institute students are also not allowed to participate in inter-collegiate sports because Big Ten has ruled that students must be in a degree-granting curriculum in order to participate in conference sports.

Preceding Page: Ice and snow grounds planes at Willard. **Below:** The main fleet of the pilot training aircraft. **Middle:** A Beech D-18 used by the Aviation Research Lab. **Far Below:** Engine test stands.



Four other schools in the state offer an aviation program but none as yet have a degree program. These schools include Southern Illinois University in Carbondale, Belleville Junior College and two schools in the Chicago area. In order to acquire a degree in aviation, a student is forced to go out of state, to Purdue or Western Michigan, for example, and pay much higher tuition.

Even though his students do not receive degrees, Flexman, who is a professor of psychology (since there is no degree program there are also no professorial degrees in aviation) feels that they are as well qualified as students on campus. "The Institute is more highly selective than campus, besides having to meet University regulations, our students must take mechanical aptitude tests and be interviewed by the Institute staff." Approximately 65 students are accepted into the mechanics curriculum each year.

Those who are accepted, instead of climbing three flights of stairs to reach an English class in Lincoln Hall, travel from quonset hut to quonset hut. In these buildings, there are assorted types of aircraft engines, welding equipment, drills, lathes and hundreds of different types of hand tools. Most of the classes are laboratory-oriented and the student must attend all sessions to fulfill the hours requirement set by the FAA. Any classes cut to sit on the Quad or spend an afternoon in the bars must be made up.

Paul Van Proyen, a third year student in aircraft maintenance, described one of the main projects of the Institute. "We are now rejuvenating a twin-engine Cessna that was donated by the Air Force two years ago. We're repainting and reupholstering and repairing any malfunctions or defects. We hope that it will be flying again by the end of this spring semester."

This type of training will become more highly intensified when the degree program is put into effect. Flexman said, "It is a rigorous program, students will have to have a goal."

The Institute did a survey of the aerospace industry to discover how a degree would effect the students future employment. The results indicated that in order to fly for airlines, you must have a degree, although not necessarily one in aviation. The degree program would still be justified some say, in that, students who waste time in other curriculums just to get a degree, would now be able to get a degree in their prospective field.

Although the aerospace industry may be the second largest employer in the nation, it has been particularly hard hit by recent fuel allocation problems. Flexman said that because most aviation students transfer to other colleges, the Institute's placement office is not too involved with finding students jobs. He had no way of knowing how difficult it has been for aviation students to find employment.

"I feel this is the finest aviation program in the country, but the Institute has some of the poorest facilities," Flexman said of the current curriculum and equipment. But he felt that it is about time that the most advanced educators in the country were beginning to recognize the importance of vocational training.

"I'm optimistic," he said about the program's being accepted and approved. "It won't quite be a miracle but..." his voice trailed off as he began to tell of the long, tortuous route of approval the program must travel. First, the Institute's own Courses and Curriculum Committee had to

approve of the program which has been five years in preparation. Then the Institute's faculty had to approve of it. Early in February, the program had reached the chancellor's office, to the president, the Board of Trustees and the Illinois Board of Higher Education.

Besides the problems of getting the program through all the channels, Flexman said, "There is some opposition from educators who might feel the aviation program is not scholarly enough. It's not quite like political science or the romance languages." He summarized this as the "attitude of academia on campus."

The program which could conceivably get off the ground in the fall of 1975, is a far cry from any vocational school program. For the newly expanded degree program additional courses will be developed, and it will draw on other University courses. A coordinating effort has been made with the College of Commerce, whose students now use the airport in some of their management studies.

Morton Weir, vice-chancellor in charge of academic affairs would not comment on the probability of the program getting final approval.

Hopefully, the financial situation of the Institute and Willard Airport would benefit from the introduction of a degree program. Formerly, because the future of a non-degree program was so uncertain, Flexman said the University did not feel the Institute should receive much of its already too thinly spread building and capital equipment fund.

The University is also hesitant about allocating funds to a part of the University which does not do much research. Until five years ago when Flexman took over directorship of the Institute, the research program had all but ceased. The only research which was done was in support of other colleges who might have needed planes or aviation equipment for their projects.

One research project which has been particularly successful is an aviation psychology laboratory which according to Flexman is "internationally famous." About 25 graduate students from several different curriculums do research each semester, and approximately \$600,000 is spent annually. Some of it is done on contract for industry and for three different government agencies.

Flexman also hopes that when the degree program is instituted, many other colleges will take advantage of the Institute's facilities. The department of aerospace and aeronautics does have some space at the Institute.

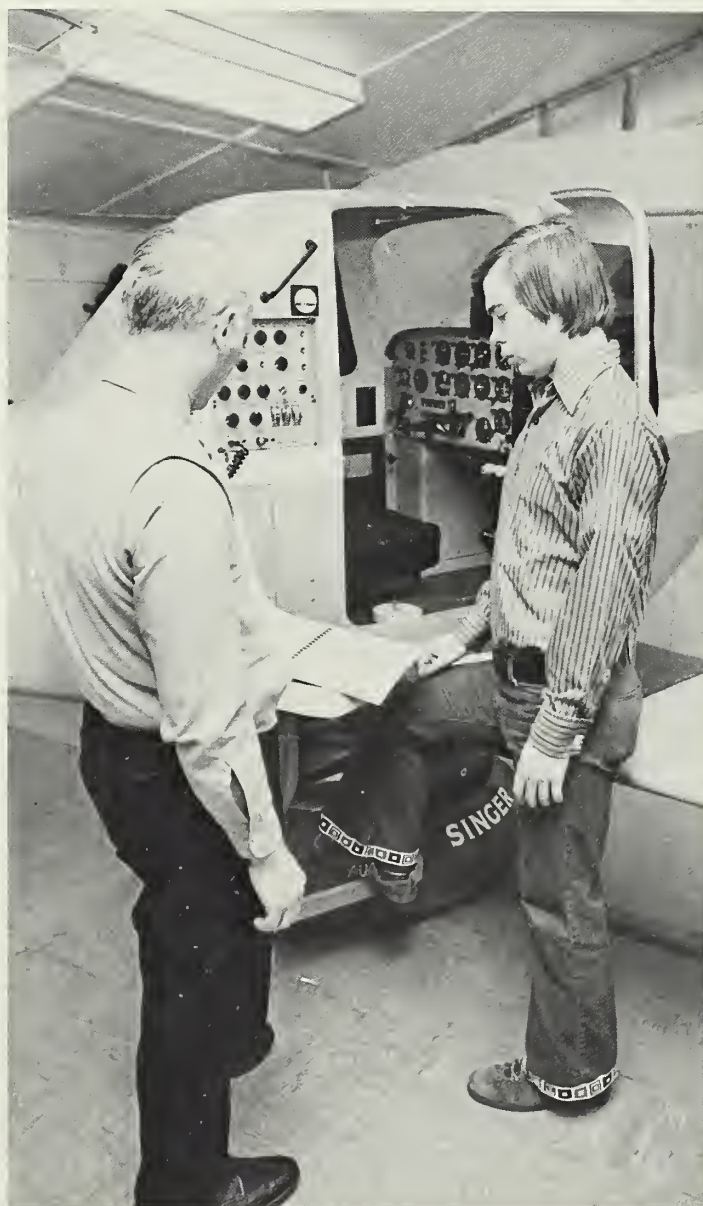
To many at the University, the people at the Institute are a different breed. Not only because of the different type of training they receive but because of a different spirit they possess.

Flexman recalled a recent flight in a small plane during a storm. High winds shook the plane, but not the passengers who were all from the Institute. "I guess some people would think we were crazy, but we weren't really scared. We knew the plane could handle the bad weather. In fact, we really loved it."

"We recognize a difference in personality, a lust for adventure, new dimensions others don't share. Aviation attracts those with a little more gusto for life," Flexman added.

"In aviation you're a decision-maker. When you're up there, you can depend only on yourself."

Below: Maureen Atwater sits in the magneto lab with her fellow students. **Far Below:** Tom Gordon explains the G.A.T. trainer, a flight simulator, to a student.



Places worth remembering

Hurrying from class to class, dragging a pile of books, a six-foot scarf or a dawdling puppy doesn't leave you much time to notice the architectural details of the buildings where classes are held. Although this may not seem important, the planners of the various buildings surrounding the Quad all worked out their blueprints to the last sculpted door knob.

Not only are these buildings examples of different styles of architecture, but their presence also recalls the many people who helped to make the State of Illinois and the University a place worth remembering.

Altgeld Hall

The first University library built in 1896, later became the College of Law. It was named after the governor of Illinois at the time of its construction, John Peter Altgeld. Altgeld Hall, known as one of the easiest buildings to get lost in, was designed by the first University graduate in architecture, Clifford Riker. The tower chimes were a gift of the graduating classes of 1914-22 and the WWI School of Military Aeronautics. The largest of the 15 bells weighs over 3,000 pounds.



Marla Edelman



Marla Edelman



Marla Edelman



Marla Edelman



Marla Edelman



Marla Edelman

Administration Building

The Administration Building with its modified Georgian architecture was built in 1915 to house the colleges of Commerce and Education. But when those college offices moved to other buildings, the Administration Building was used for general administrative office space. Containing 166 offices, the building was given a south wing addition in 1964 — bringing the total investment in the building to \$1,509,422.15.



Evelyn Turner



Evelyn Turner



Evelyn Turner



Evelyn Turner

Lincoln Hall

In 1911, the College of LAS was built in the building known as Lincoln Hall. The structure was named after President Abraham Lincoln after he signed the Land Grant College Act, which made possible the building of the University of Illinois. The theater was added in 1930.



Evelyn Turner



Marla Edelman



Marla Edelman

Left Agnes Stallschmidt, graduate student in library science, flips a page for Kathryn Dietz, senior in education, to display a different engraving from Audubon's classic, "The Birds of America." Bottom Left And Right Elaborate covers on books spanning the last four centuries.

Audubon as a scientist and an artist in the early 1800's. He depicted the American birds in fine detail and accompanied his art with prosaic scientific descriptions.

Monetary value does not always determine rarity or inclusion in the library. Some other criteria used in acquiring materials are: books by or about Milton; copies of work printed in editions of 100 copies or less; books in exceptionally fine condition or bound exceptionally well or books scarce or difficult to replace.

Rarity and monetary value are determined by the date of publication, the author, the size of the edition, the number of existing copies, its scholarly value and the relation of the supply to the demand for a copy.

A security system is maintained in the Rare Book Room by buzzers and electronic surveillance equipment.

Ordinarily, no one is allowed to remove books from the Rare Book Room. No pens are allowed to be used in order to protect books from ink smears and mutilation. A visitor may use a pencil, however.

"Many people know of the Rare Book Room but most people, unfortunately, are somewhat reluctant to use it, it would appear," Nash said.

About 12 to 30 people use the collections each day and the heaviest use is by faculty members writing books and graduate students writing theses, Nash said. In many instances, the only copy of a work available on campus or even in the Midwest is in the Rare Book Room.

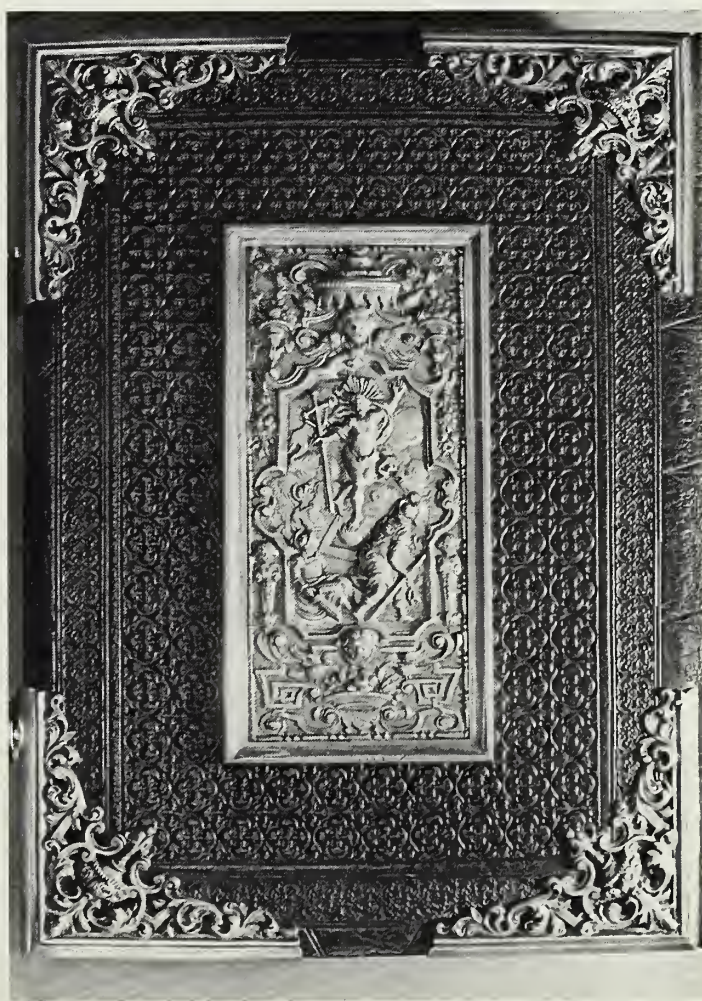
Exhibits on display in the main reading room are changed several times a year.

Gifts for the collections are received in the form of books

Tom Harm



Tom Harm



and money. The University of Illinois Foundation has made numerous contributions. Collections are purchased in their entirety or acquired one at a time from dealers.

Another of the library's strengths is in the history of geology. It contains Agricola and Gesner's works of the sixteenth century and numerous works in the next two centuries. American topographical and mineralogical accounts are also abundant.

Other collections include the Baskette Collection of the freedom of expression; the Meine Collection of American Humor and Folklore; the H.G. Wells Collection; and over 1,000 books, pamphlets, periodicals and newspapers relating to Sir Winston Churchill.

Below Control panel for the Rare Book Room's electronic security system.



Evelyn Turner

It was March 1966, and the north wing of the library was under construction. A week before, the library purchased three books from John Milton's personal collection. These rare books contained Milton's handwritten notes and were valued at over \$100,000.

Construction crews had turned off the alarm system of the Rare Book Room while they were working. When they

went to lunch, they inadvertently forgot to turn it back on.

While they were out, burglars broke in through the west entrance of the Rare Book Room, smashed the display case containing three books and escaped with the treasure.

After lunch when Robert Downs, dean of library administration, discovered the books were missing, he notified the University and local police departments. He also alerted members of the World Book Trade to be on the lookout for people trying to sell the three books.

A few days after the theft, Downs began to get phone calls from, "a man who sounded like a Chicago gangster." Downs said the man was asking an "extremely high" ransom for the two books.

"I told him the books were of little value to him because they couldn't be sold on the open market, and they were so famous that they could be readily recognized," he added.

After receiving the ransom call, Downs went to the President of the University and the Board of Trustees to ask for ransom money. By this time, FBI agents were also working on the case.

The University officials, however, told Downs they would not pay the money because they couldn't be put in the position of paying money for stolen merchandise.

After that, Downs got another call saying if the ransom was not paid, the books would be destroyed. At this point, Downs managed to bargain down the price of the ransom because the thieves realized the books could not be sold to other persons.

Downs had kept the FBI informed about all the developments in the case. His phone had been tapped in order to trace the ransom calls, but the attempts were unsuccessful.

Following the threat to destroy the books, Downs decided to circumvent the FBI and work out a deal with the thieves. He agreed to pay the lowered ransom price and put up most of the money himself. The remainder was paid by the Charles Stonehill Book Company of New Haven, Conn., the company from which the books were purchased.

Downs would not disclose the exact amount of the ransom but said it was in the thousands of dollars.

A rendezvous was then arranged between the book thieves and Downs. A time was established and Downs was instructed to wait in his office for a telephone call which would give him a location where he was to drop off the money and pick up the books.

He was told to go alone to the Alma Mater statue. There, Downs said he was met by a "tall, slender chap who appeared to have only one arm. He wore a long coat and had a hat pulled low over his forehead."

Downs received the unharmed books and turned over the money. After that, the thief "disappeared into the campus-town areas, never to be heard from again."

Downs said he didn't necessarily believe the robbery was an "inside job." He said the books had just been purchased and received a lot of publicity in the local papers and in Chicago. He said the value of the books was also reported in most accounts.

The books were located in a special display case in the Rare Book Room which made it easy for the thieves to locate them.

No one was ever arrested in connection with the robbery. Downs, however, is happy the books were returned unharmed and saved, not only for the University, but also for posterity.

by Joe Urschel

The great book robbery



Illustration by
Nina Ovryn

Knights in shining armor

by Charles Meyerson
Photos by Wayne Zumwalt

When a member of the Society for Creative Anachronism (SCA) says he's out of time, he means it. The SCA is dedicated to living — and reliving — the pleasures of the medieval past.

A non-profit organization, the society was founded eight years ago in Berkeley, Calif., by David Thewlis and Kenneth de Maife. Both were fencers and both were interested in mock combat with replicas of ancient and medieval weapons. The first event took place in May 1966. Combat was the main attraction, but period costuming was encouraged. Today it is a national organization with over 7,000 members.

Despite the focus on the Middle Ages, society members are free to choose their time period of "study" from any year prior to 1650 A.D. Accordingly, members range from Mongolian China buffs to Arthurian England enthusiasts. Of about 80 "interested people" at the University who participate in SCA activities, about 40 actively take part in society events, according to Penny Hanson, SCA member. Those events are mostly tourneys (mock jousting matches and duels) and revels (medieval banquets, often of the bring-your-own mead variety). The society has established only two prerequisites for participating in these events: one must choose a name appropriate for his selected time period, and he must wear clothing to match.

The University chapter of the SCA was officially founded on Oct. 3, 1972, by Al Tegan, a 1969 LAS graduate who is currently doing pesticide research for the Department of Entomology. Tegan, whose society name is Albert von Dreckenveldt, became interested in the SCA when he attended a tourney held by the Chicago chapter in 1972. He and the then-president of the University Science Fiction Society, Don Blyly, chartered the University chapter. They dubbed it "The Shire of Wurm Wald."

The first Wurm Wald meeting was held in the Illini Union and the turnout was enormous. The second meeting was held with a capacity crowd in Lincoln Hall theatre. Shortly after its conception, the University chapter absorbed the Tolkien Society membership.

What sort of person joins an organization dedicated to re-



living the days of dragons and damsels? Floyd L. Watkins, sophomore in LAS, is one sort. His society name is Daemon de Folo ("Daemon the Damned"), but he fulfills a number of other functions and titles in the recently proclaimed Barony of Wurm Wald.

Watkins is Guildmaster of the Guild of Scribes, Official Wurm Wald Scribe, Heraldic Officer of Wurm Wald, Representative to the Kingdon College of Heraldry and Tar-Khan of the Khanate of the Crimson Bell in the Dark Horde.

The Dark Horde is a rebel faction of the SCA. As Watkins puts it, "The Dark Horde is a national Great Household operating out of Ann Arbor, Mich., based on the Mongolian



Far Top Right Al Tegan, who founded the University chapter of the SCA in 1972, prepares for battle. Tegan's society name is Albert von Dreckenveldt. **Far Bottom Right** Two SCA members fight it out Medieval style at the mock jousts held weekly at the Armory. **Right** Armed with metal helmet, wooden sword and carrying a shield, this dashing knight prepares to maul his opposition.

Steppe Culture of the post Genghis Khan period. There are two local Khanates: mine and the Khanate of Just Women led by Lucy 'Zarina' Seaman." Seaman is a member of the University SCA chapter and a local science fiction writer.

Watkins, whose dorm room is cluttered with swords, pieces of armor, shields and maces, said he joined the society because, "I've always fancied myself a dashing knight."

No one in the SCA seems to be able to pinpoint the common values that bind society members. Tegan, who is the Baron of Wurm Wald and Master of Sciences for the Middle Kingdom, said that, oddly enough, history students make up a minority of the membership. A number of members read science fiction and fantasy, he noted.

The interests of SCA members are as wide ranging as the cultures they study. Membership in the Middle Kingdom, the Midwest alliance of SCA chapters, ranges from participants in the College Republicans to "literally gun-toting radicals," according to Watkins.

Penny Hanson, "Selene of the Sky," explained the variety in membership by noting, "Everybody wants to play at being somebody else."

To keep this wide-ranging membership interested, the SCA has formed guilds, or subgroups, dedicated to a variety of medieval activities such as poetry, painting, cooking, music and stitchery. The total number of guilds is about 15 — not the least of which is the Combat Guild.

The Combat Guild meets every Wednesday night in the Armory. Combattants come armed to the teeth with wooden swords, maces and shields and attired in chainmail, tunics and metal helmets fashioned out of freon tanks. Here they attempt to re-create the intense thrills of Arthurian combat. This outlet for violence has been one of the SCA's main attractions to students. Many afternoon jousts-on-the-Quad have enticed prospective members into joining the society.

The fascination with anachronisms is contagious. Steve Donath, "Stephen of the Portraits," so-called because of his interest in photography, caught the bug from Watkins, his roommate. Donath became involved with SCA this year because he "likes to travel on weekends." The Wurm Wald chapter usually makes one or two pilgrimages a month either to battle or to feast with other SCA chapters.

Last September, the University branch traveled to Pennsylvania to fight with the Middle Kingdom (all Midwest SCA chapters) in its quest to wrest control of the Pennsylvania chapters from the Eastern Kingdom.

(An historical footnote: the Pennsylvania chapters are traditionally disputed grounds. The fall war between the Midwest and the East for control of the region has become an annual event — like the Ohio State v. Michigan football battles.) The Middle Kingdom won the '73 war, which lasted over a weekend, and the Wurm Wald combattants returned without their shields.

If all these anachronistic antics seem like a lot of sound and fury signifying nothing, one is called to the attention of the words of Stephen of the Portraits, echoed by Watkins, Hanson and Tegan: The SCA is purely for "people who like to have fun."



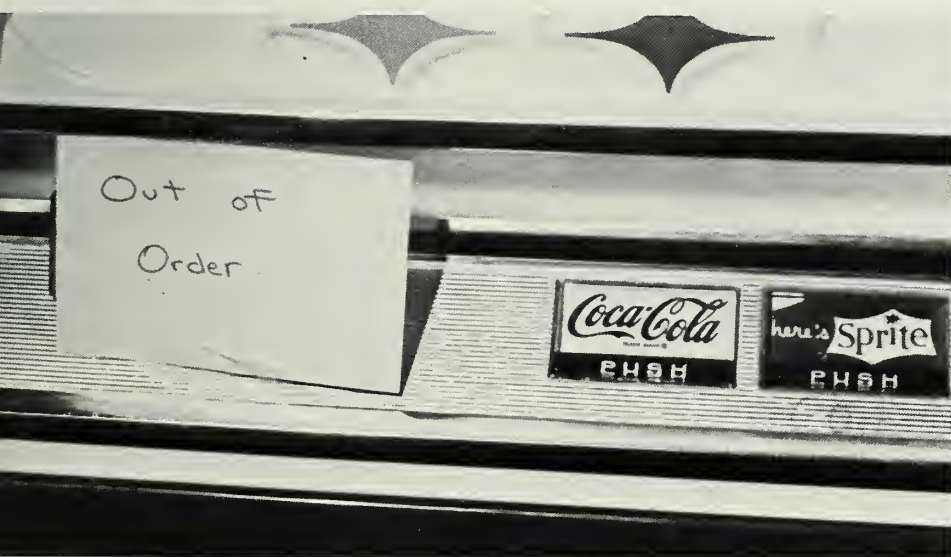
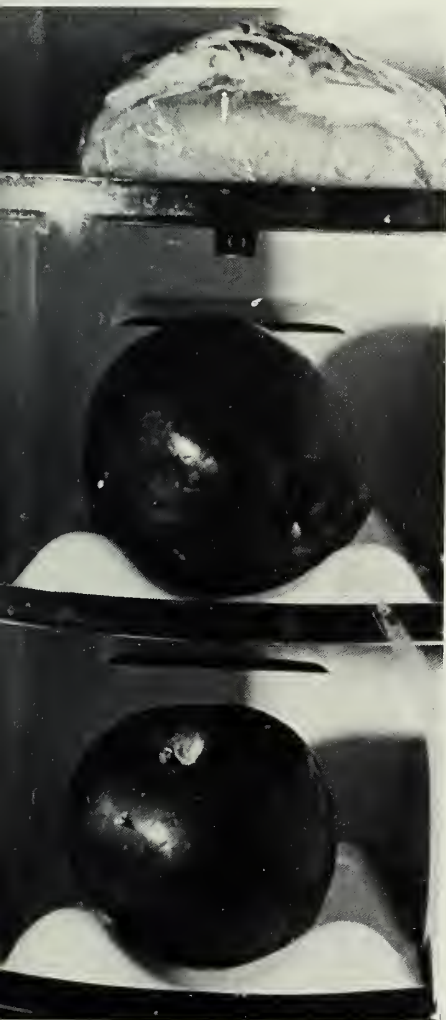
The vending machine breakdown

by Bob Zeni

A nickel may seem a meager sum, but the nickels, dimes and quarters slipped into about 500 product-dispensing machines last year brought the University Vending Machine Operation (UVMO), the Illini Union, and the Housing Division a combined revenue of more than \$400,000.

The UVMO receives money from approximately 300 machines in 100

Mattheessen



Mattheessen

locations in administrative and classroom buildings. These machines are owned and operated by the various vending machine companies in the Champaign-Urbana area.

The Eastern Illinois Canteen Service (EICS) owns the majority of UVMO machines. Donald C. Tanner, district manager for the EICS, freely discusses the functioning of the service men, but will disclose little about the relationship between the EICS and the UVMO.

The routemen for EICS replace the fastest selling items in a machine every week, while other items are replaced as needed. Cheese, crackers, peanuts and products from the Peter Paul, Mars and Hershey companies usually sell the quickest, according to Tanner.

The routemen also control the syrup/water mix in the cup cola machines. The cola brand companies have standard amounts of syrup that must be in each cup. "Although the routemen are reliable, someone from, let's say, Coke can test the machine without our knowledge. If it doesn't taste right, the company sends us a letter," Tanner said.

The EICS pays for the repair of vandalism to its machine, a cost of several hundred dollars a year, Tanner said. Machine door damage caused by vandals trying to pry it open to get the money inside ranks as the most costly.

"It can be combatted by lock and key combinations, but that gets expensive. And that's not foolproof. There were students who had an entire set of keys and went around to

campuses opening machines. They were finally caught in Normal where a machine they opened was protected by an alarm system wired directly to the police station," Tanner said.

The goods are selected and their prices are determined by the commodity costs to the EICS. "I suppose they're comparable to the price of a store-bought item," Tanner said. However, a random sampling of machines in four buildings near the Quad showed the cost of a UVMO/EICS candy bar is approximately 50 per cent more than the same type of candy bar sold in two campustown drugstores.

Tanner was less lucid on the EICS relationship with UVMO. Concerning the exact amount of money returned to UVMO, Tanner said, "I know but I'm not going to give you that information."

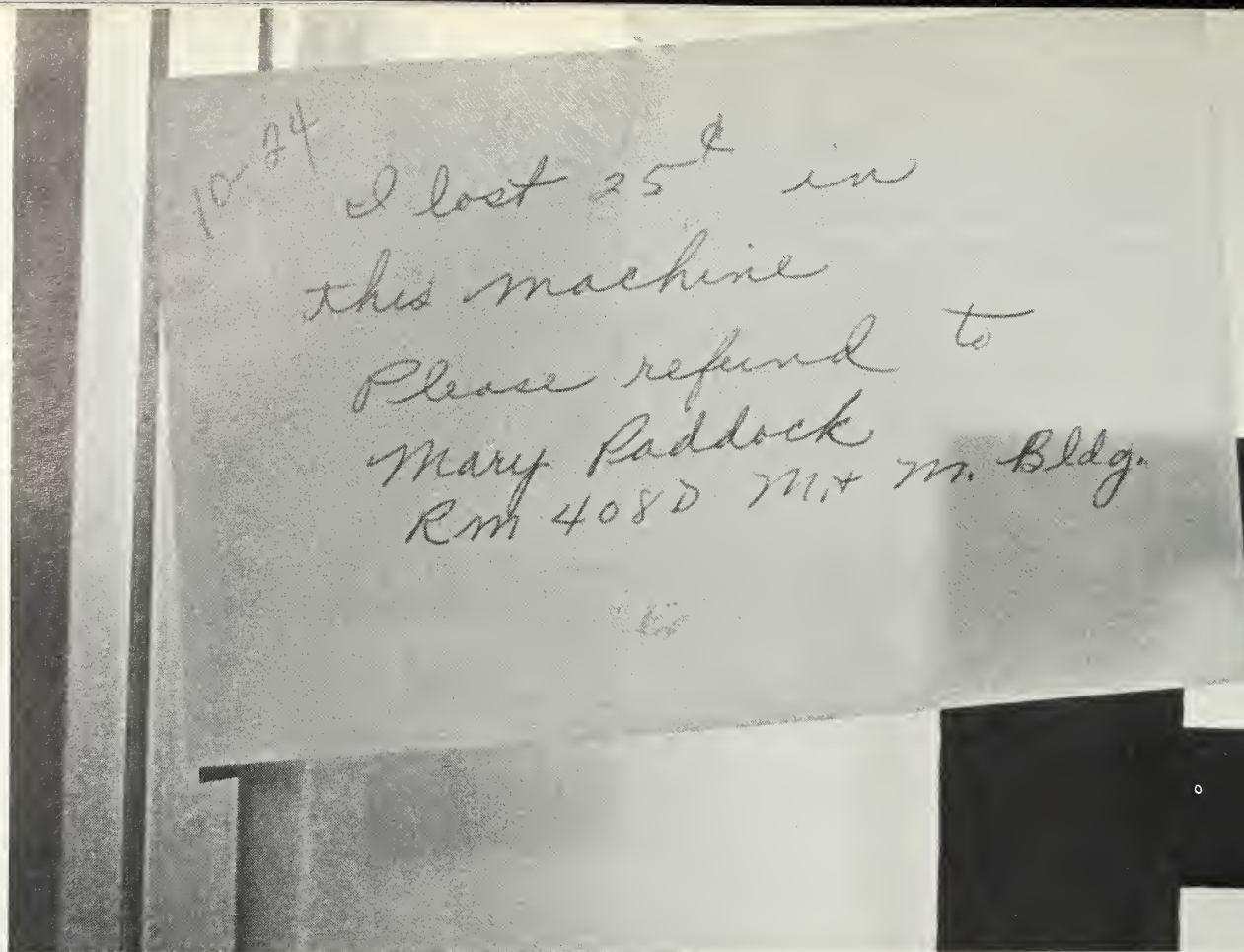
During the last fiscal year, UVMO received \$67,143 from the vending machine companies operating on campus, according to Paul Doebel, Director of Auxiliary Services for the University. The companies pay the UVMO a gross commission on the amount of total sales from campus machines, Doebel said.

Charles Wertz, director of the UVMO, would not disclose the exact percentage of the gross commission from each of the companies, but reluctantly said the figure is, "approximately 15 per cent over-all."

Wertz said the UVMO is abandoning individual contracts. In the future, the company submitting the lowest bid will receive the UVMO contract and then sublet the operation of other kinds of machines to the companies.

Accounting costs and service problems could be handled easier under this system, according to Wertz. The Purchasing Division of the University is finalizing a set of proper specifications for bid invitations, Wertz said.

UVMO distributes its profits to student and faculty organizations, but only after the funds undergo a metamorphosis. The Undergraduate Student Association (UGSA) and the Graduate Student Association (GSA) together receive half the money, \$21,000 and \$12,000 respectively, in the form of office space, secretarial services and office supplies. The Civil Employees' Council and the Physical Plant Employees' Council receives



\$32,000 and \$2,000 in similar services.

The gross commission received by the UVMO is turned over to the Illini Union, which then provides the services to the organizations.

The UVMO profits were not always subject to this accounting ledger-demain. In 1950, the UVMO was created in response to student concern over the growing monetary gains of commercial vending machine companies operating on campus. At that time, the money was given directly to the four organizations.

In 1967, it was found that this method was illegal. The money was technically classified as state money that couldn't be distributed carte blanche. "Since that time, the Illini Union has obligated itself to furnish amounts equal to the commission in the form of facilities," Wertz said.

Several machines were placed in specific locations by the UVMO, but in most classroom buildings, placement was determined by department heads.

In classroom areas, a dean must request the UVMO to place vending machines in the building where the department's offices are located. The dean will usually request a specific brand, according to Wertz. If the UVMO has a contract with that company, that brand of machine will be installed. The UVMO, working with the dean, then selects a location that suits traffic patterns in the building. Although the offices of the College of Communications, the Philosophy Department and the History Department are situated in Gregory Hall, persons in these offices knew little about the placement of the vending machines in the building.

These offices could also be the location of a small amount of cash that would be used to reimburse persons losing money in the machines. This would be the ideal situation, Wertz said, but for now a person can call Wertz's office or the vending machine company to get a refund. The number should be posted on all the campus machines, Wertz added.

A random survey of UVMO machines in four buildings near the Quad showed the number is not posted. On several machines there was a sticker giving the number to call for repair, but instructions that the same number could be called to voice a complaint were not present.

The Illini Union owns and operates 34 machines that added \$68,339 last year to the Union's \$5 million operation.

The Union employs one full-time, non-academic person and six students, all of whom work primarily in the vending machine room which stays open night and day. Loading the machines is the workers main task as the equipment usually needs refilling at least twice and sometimes four times daily, according to Jerry Fuqua, coordinator of vending services for the Union.

Besides listening to complaints about lost money, the workers' presence also reduces potential vandalism. The Union loses approximately \$200 to \$250 per year from damage to the

fronts of the machines, but any other loss is minimal.

"We've never had anyone break into a machine for money. We usually have someone there in the room and that scares away people who might want to rip off the machines," Fuqua said.

The Union's machines were a subject of controversy several years ago when students on the Illini Union Board felt they should have a greater voice in determining prices. After much argument, the board decided last spring the Union could raise prices when the commodity suppliers changed wholesale prices. But for some items, such as drinks, hotdogs, hamburgers and French fries, the Union must notify the board's Finance Committee 30 days before a

potential price increase.

"We don't like to raise prices, we hate to raise prices, but in the economic situation we are in now, you just have to," Earl Finder, director of the Union, said.

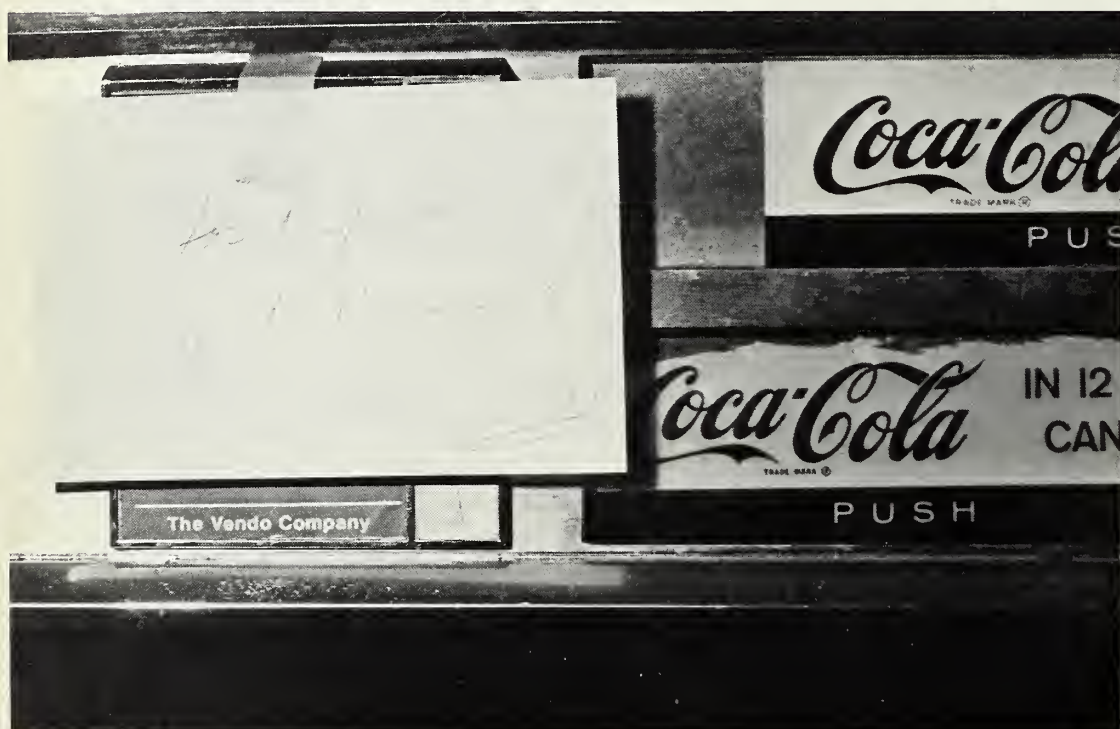
The Union offers items such as sandwiches and pieces of cake, which are prepared by the Union food service. The commercial items are chosen by low bid contracts without consideration of student preferences. "There's a problem if the public likes one brand and they're not the low bidder, but we've gotten over the idea that Coke is the only cola drink. That was the prevalent feeling for many years," Finder said.

The first machines were installed in the Union during the remodeling of the cafeteria in 1965. Later the ma-



Bill Matheessen

Bill Mattheessen



chines were moved into the vending room to provide 24-hour service. "It was a natural evolution with labor costs increasing; we started thinking vending machines could let us expand," Finder said.

The Housing Division's vending operation grossed \$292,925 on 162 machines situated exclusively in dormitories. Operating completely on this amount, the Housing machine operation maintains a 15 per cent profit margin that is used to help prevent an increase in the cost of student housing contracts.

Items such as sandwiches are made by Housing's food service, which maintains a test kitchen where all products must be approved before being placed in machines. The pack-

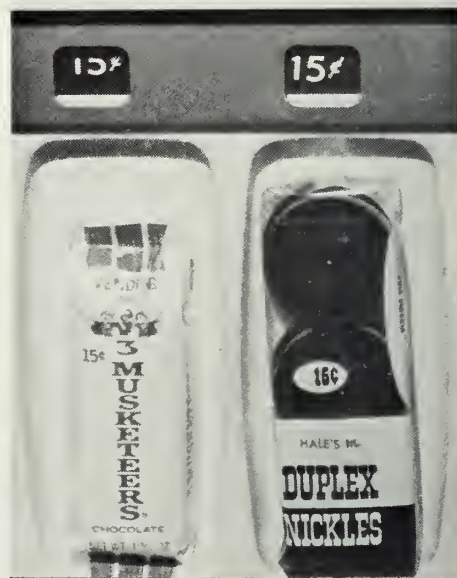
aged goods are purchased directly from the manufacturer.

The machines are serviced daily by 10 full-time, non-academic employees and 50 part-time student employees. They provide the informal input which guides the selections of which commercial goods to offer, according to Robert Hart, director of vending for the Housing Division.

The machines were first placed in dormitories in 1964 when the Illinois Street Residence Halls were built. Soon afterwards, machines were distributed to the other dormitories.

A program to renovate old machines was started two years ago, but was recently curtailed. The Area Treatment Plan involved coordinating the colors and sizes of the machines.

Bill Mattheessen



In Allen Hall and the Pennsylvania Avenue Residence Halls, where the program was completed, the machines provide the largest amounts of revenue among all dormitories. "We have done this in areas where we have had the money, but we don't have the money anymore, the governor's seen to that," Hart said.

In one three-month period this year, a loss of more than \$1500 from vandalism was reported, according to Joseph Miller, chief accountant for the Housing Division.

In dormitories, stealing coins by prying open the door is a major cause of loss. "In many cases, the money is gone. When the coin box is removed, it snaps shut and can only be opened with a key. A person would have to blow it open with a welding torch," Miller said.

The Housing Division shares the problems of the UVMO machine operators. For both, the machines are located in many areas of the campus. Inside the buildings, machines are placed in areas away from heavily trafficked areas. Any type of reinforcement of the machine itself is expensive and does not guarantee less vandalism.

"The only way you are really going to stop vandalism is by removing the machines, but then of course, you lose the revenue, too," Miller said.

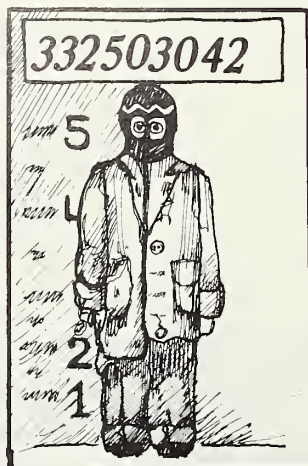
Below: Sandwiches are wrapped in clear plastic for use in University vending machines. Mary Kuffner and Jeff Hiser, student employees of Central Foods, prepare hot-dogs on a machine which wraps the sandwiches automatically. This process insures a product remains fresh until it is sold. All vending machine products are changed once a week.

Marla Edelman



WANTED:

please post



THE ENEMA BANDIT



Public enema no. 1

by Peggy Schroeder

Illustrations by Nina Ovryn

An infamous man, with a well-known reputation to University of Illinois students and to Champaign-Urbana residents is a person not easily identified. In the past eight years this man has appeared in the area only ten times. He has been described as a conversationalist, very friendly, soft-spoken and polite. However, this man has also been described as a confirmed egotist, psychologically unstable and sexually frustrated. Yet no one knows what he looks like because he wears a disguise. He is the notorious ski-masked intruder, otherwise known as the enema bandit.

Since May 1965, the enema bandit has been the subject of jokes and panic simultaneously. He has caused rumors, terror and insecurity among Champaign residents and University co-eds. He has given the Champaign Police Department one of the most unusual and frustrating cases in its history. However, he has made an interesting study for psychologists who try to explain why giving enemas to young women is gratifying to this man.

The enema bandit made his first appearance in the community on May 26, 1965. A young man broke into a home in

southwest Champaign and administered an enema to two young girls. He wore a ski-mask with holes for eyes, nose and mouth. He did not harm the girls in any other way and left as soon as his mission was accomplished.

At this time he did not pose much of a threat to the area. The police tried to locate him but were unsuccessful. The community and the police thought the enema bandit's raid would be a once-in-a-life-time occurrence. The incident was soon forgotten. However, when the enema bandit reappeared almost a year later, his presence made quite a stir in Champaign.

On March 25, 1966, the enema bandit broke into the home of a young couple in southwest Champaign. He forced the woman to tie up her husband and then gave her an enema. Approximately one month later the enema bandit entered another home, again in southwest Champaign, and gave enemas to two teen-age girls while their parents slept in an adjacent room. It was at this time the city and the police began to panic, realizing they had a maniac on their hands.

In both of these incidents the enema bandit relayed many personal details about himself. He told the victims on both

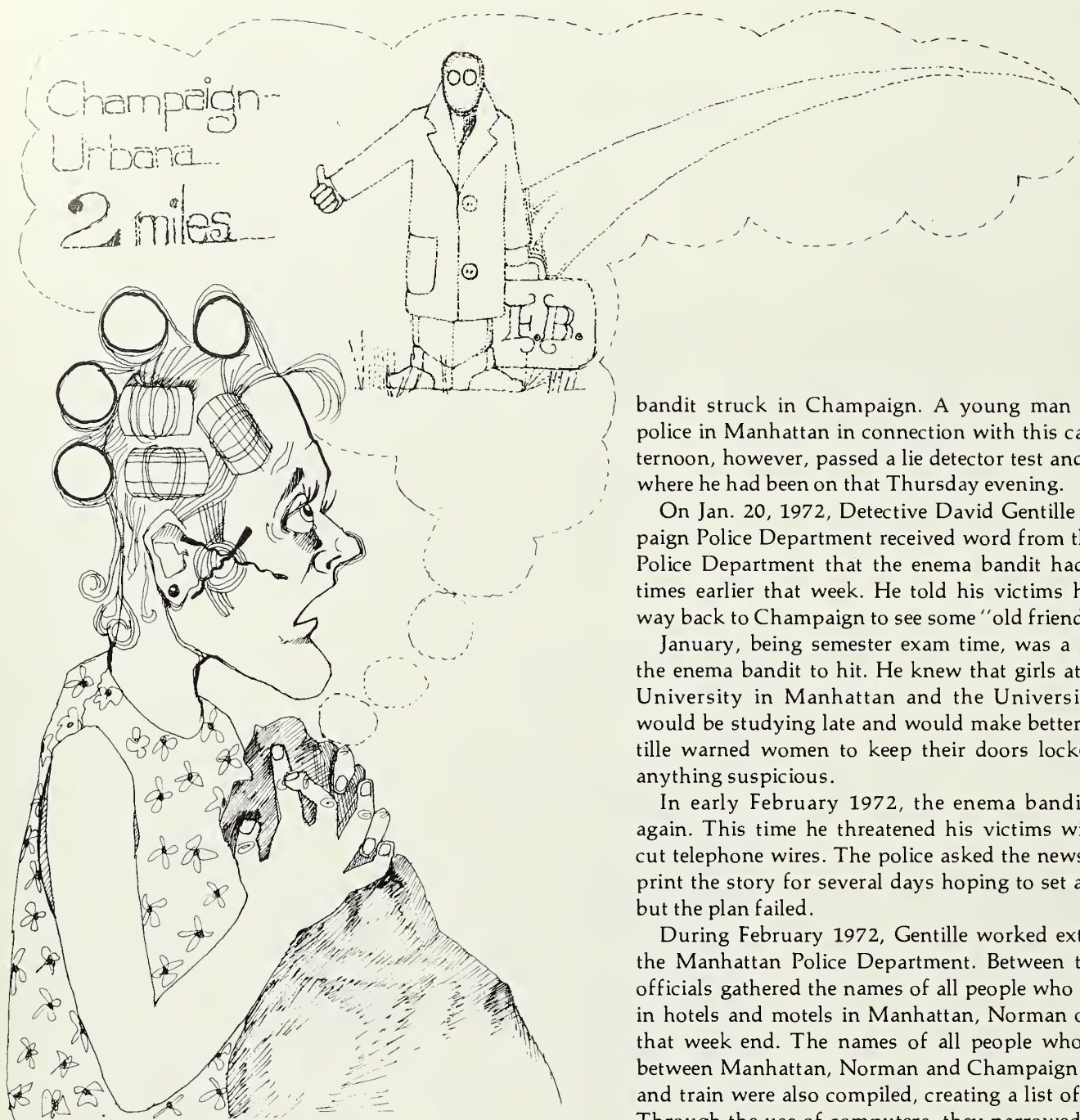
occasions he lived in southwest Champaign with his parents and that he could be home in five minutes. He delighted in telling his victims of himself and of his alleged past offenses against the law.

Residents of the city began to buy tear-gas guns and watchdogs. Some took the precaution to change their door locks and buy pistols. Police Chief Harvey Shirley pleaded with the public to step forward if they had any clues or information. Shirley suspected the young man's family knew of his deviant behavior but were concealing his whereabouts. The enema bandit was referred to as a very sick man and in need of psychiatric care.

Area residents were horrified. The police station was bombarded with calls about prowlers and attempted break-ins. Police received many calls from people who claimed they knew the enema bandit's identity. Rumors circulated that the enema bandit was the son of a prominent physician and the police and newspapers were covering up for him. Police denied these stories and said they would cover up for no one. The enema bandit struck six times in 1966. He remained unidentified.

The enema bandit did not return to Champaign until Jan-





uary 1971. Five years had passed and his tastes and techniques had changed. Instead of breaking into homes, he broke into apartments where University co-eds lived. He used a pillow case instead of a ski-mask, carried a gun, stole money and became more of a threat than ever.

When the enema bandit struck on January 22, he told his female victims he had given two enemas the night before. Champaign police later found out that these attacks had occurred in Norman, Oklahoma.

A nation-wide investigation and communication network was set up to discover if there were any similar cases reported elsewhere. A man administering enemas to young women had struck in Manhattan, Kan.; Los Angeles, Calif.; Columbus, Ohio and Norman, Okla.

In Manhattan police followed a man for 51 consecutive days who they considered a prime suspect, but they lost track of him on Thursday afternoon. That night the enema

bandit struck in Champaign. A young man picked up by police in Manhattan in connection with this case, Friday afternoon, however, passed a lie detector test and had proof of where he had been on that Thursday evening.

On Jan. 20, 1972, Detective David Gentile of the Champaign Police Department received word from the Manhattan Police Department that the enema bandit had struck three times earlier that week. He told his victims he was on his way back to Champaign to see some "old friends."

January, being semester exam time, was a good time for the enema bandit to hit. He knew that girls at Kansas State University in Manhattan and the University of Illinois would be studying late and would make better targets. Gentile warned women to keep their doors locked and report anything suspicious.

In early February 1972, the enema bandit struck here again. This time he threatened his victims with a gun and cut telephone wires. The police asked the newspapers not to print the story for several days hoping to set a trap for him, but the plan failed.

During February 1972, Gentile worked extensively with the Manhattan Police Department. Between the two cities, officials gathered the names of all people who had registered in hotels and motels in Manhattan, Norman or Champaign that week end. The names of all people who had traveled between Manhattan, Norman and Champaign by bus, plane and train were also compiled, creating a list of 7,000 names. Through the use of computers, they narrowed the list down to 45 names.

Gentile believed that the masked bandit had friends, relatives and business associates in Champaign. The man never changed his routine and posed no real threat of rape because the act of giving an enema was a substitution for the normal sex act, he added. Gentile also felt that the man had either observed or had been taught the process of giving an enema.

Champaign police arrested a man on suspicion in February. However, he was released after posting bail on disorderly conduct charges when he admitted to making telephone threats. The description of the man, however, had not matched descriptions given by the enema bandit's victims.

Gentile worked on the case until his retirement from the Champaign Police Department in April of 1972. The case is now being handled by Detective Donald Evans.

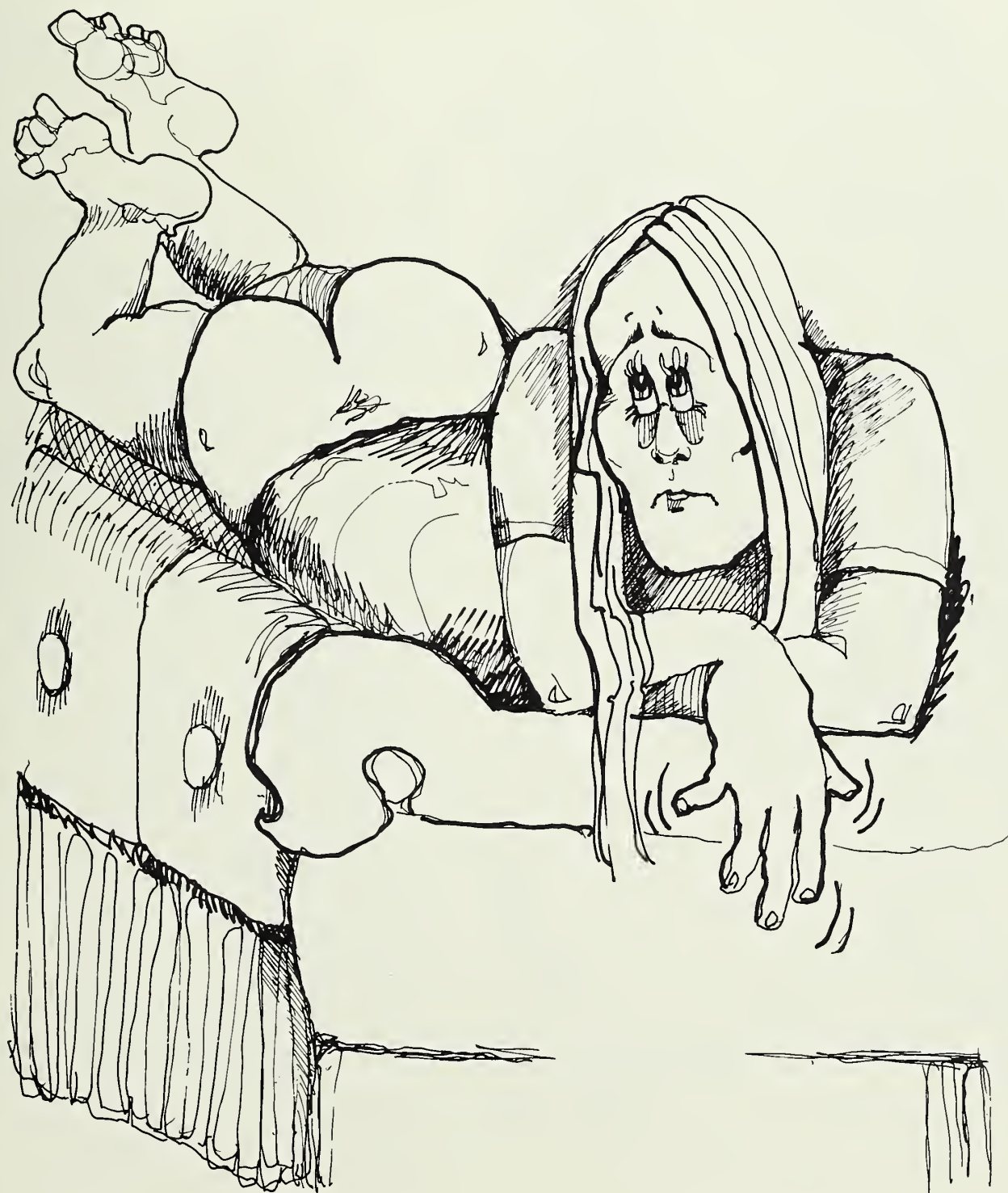
Evans said when the enema bandit first appeared in 1965,

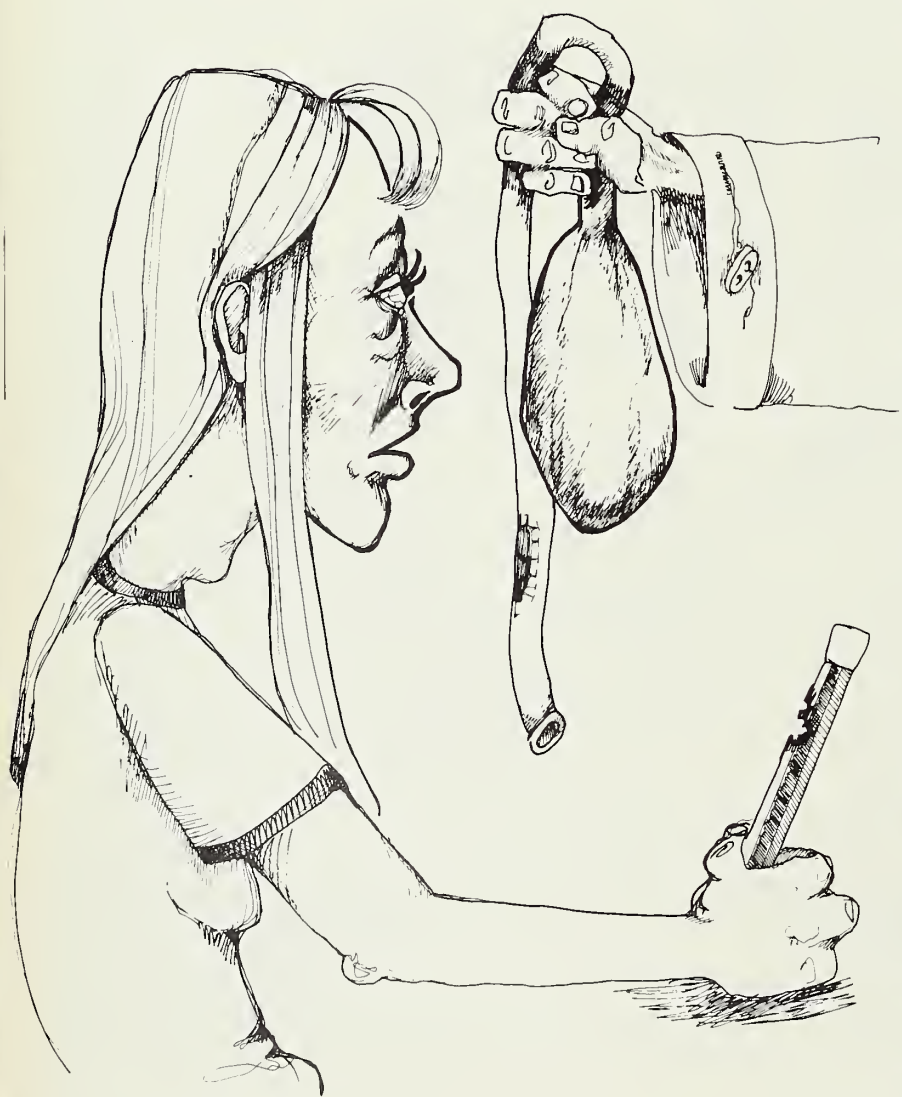
he was believed to be of high school age. As the enema bandit grew older so did his victims. The enema bandit is also believed to be the same person who committed several burglaries in southwest Champaign at that time.

As the enema bandit started to work in other areas of the country, he became an object of national curiosity. Evans reported that both he and Gentile were contacted by radio stations and newspapers across the country for their analysis of the bandit. Evans said the enema bandit thrived on this publicity. Also, when stories were not used by the

press, someone who claimed to be the enema bandit would call the newspapers and police asking why a story had not been printed.

There are very good reasons to believe these nation-wide attacks have been perpetrated by the same man over the past eight years, according to Evans. The bandit's habits have established a pattern which includes some of his victims receiving strange phone calls earlier in the day of their attack and that university campuses where semester exams are in progress are his favored target areas.





His trademark, a ski-mask, is identified as many different colors but he is consistently identified by his victims as wearing green pants. All of the descriptions given by victims have resulted in a composite which makes the enema bandit about 5'10", 165 pounds, brown hair, and having protruding teeth and an Eastern accent or lisp.

Evans feels that this description comes closest to the enema bandit's appearance, but added that each investigator on the case has a pet suspect.

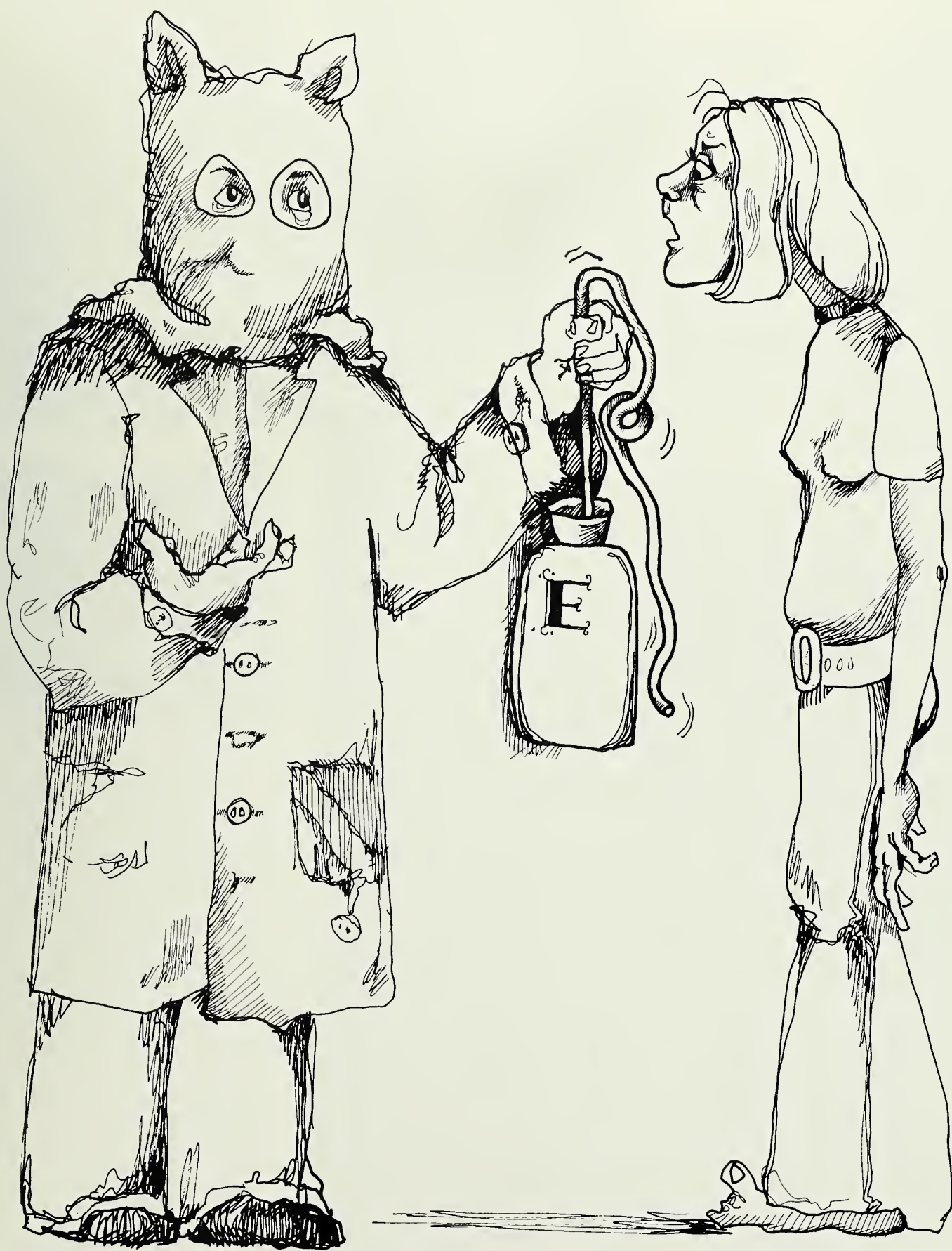
In April and May of 1972, the enema bandit returned to Champaign, this time with camera in hand. In the April attacks, he took pictures of his three victims which is something he had not done before. That May produced another first for the masked bandit when he failed to administer an enema. He had broken into two co-eds' apartment and was about to attack when one of the girls pretended she fainted. The other girl was sick so the enema bandit would not give her an enema; he took some money and left.

These two incidents were the last to appear in the papers or be released by the police. However, there is reason to believe the enema bandit tried to attack in January of 1973, during finals week.

A resident of an apartment on South Fifth Street in Champaign reported to the police that a man wearing a ski-mask tried to break in early one morning.

Awakened by the door rattling, the woman looked through a peephole and saw a man disguised in a mask standing there. After she notified the police, this apartment and other campus apartment buildings were watched closely by the police for over a week.

If the enema bandit is not aware of the new schedule with exams before Christmas, then University co-eds should have less to fear when studying late at night in December. The campus will be almost deserted at the usual period for semester exams in early January, if the bandit decides to visit again. Nevertheless, after eight years, the case of the enema bandit remains unsolved and a conversation topic as people wonder if he will ever strike again.



Top Right: Peeled paint and plaster threaten to drop on Auditorium visitors unless they are repaired within a few years. **Bottom Right:** Crowned with lights, the Auditorium illuminates the south end of the Quad at night. **Far Right:** If enough money is procured for restoring the Auditorium, old restroom facilities such as this will be modernized.



"What we have in there is real Roaring Stuff" 20's

by Tom Frisbie

Once the center of campus activities, the Auditorium has lost most of the events it once hosted to newer campus facilities. The 67-year-old landmark, however, still remains an important part of campus life, despite the fact it appears to be falling apart, and could possibly be razed.

"There's no other building of that type on campus," Dan Perrino, dean of student programs and services said, explaining that other facilities are more expensive and not as suitable for informal functions. "We feel we cannot get rid of that space because it's essential."

In the spring of 1973 a threat by the University to tear down the Auditorium sparked action among student

and faculty groups to save the building, considered by many to be an historic landmark. In addition to its traditional appeal, the Auditorium is one of the few suitable locations for the showing of Cinemaguild, IUSA, and Film Society movies which attract large weekend audiences.

Water leaks and cracks weakened the structure of the ceiling and outer walls and threatened to drop plaster on visitors within a few years. It was the thought that the cost of repair was too high to justify saving the building.

A committee to Save the Auditorium was organized and architecture students drew up plans for rebuilding the Auditorium's roof. Alpha Phi Omega service organization also be-

gan a fund drive to supplement University funds for the building's renovation. A member of the Save the Auditorium committee estimated the cost of renovating the building between \$3-4 million. A portion of the University's 1975 budget was earmarked for repairing the Auditorium's roof. The repairs, however, will only be temporary.

Perrino said he was hoping for funds to remodel the Auditorium and make it more suitable for plays, musicals, and concerts.

The possibility that more funds may be available is good. William Stallman, director of space utilization, said a request for \$250,000 for Auditorium improvements will go in the 1976 budget as will a request for another \$250,000 in the budget for 1977.

Stallman guessed half the money would go towards roof repairs, and the rest would go towards improving the stage and lighting for dramatic productions and a better film projection system. New seats may also be installed if funds are available.

If money is not allocated, \$50,000 to \$75,000 of operating expenses may be used to finance a temporary job of tearing plaster out of the ceiling before it can fall.

Building maintenance funds come out of the operating budget.

Don A Wack, assistant director of space utilization, said improvements may also be made in the building's rest rooms and fan system.



Ken Zoline

"What we have in there is real Roaring Twenties stuff," he said.

A number of jobs await operating budget funds around campus. Before the Auditorium would be restructured, other buildings must be repainted, tuck-pointed and have roof repairs. William Bereither, who works on developing the University's budget, said he hoped enough money would be allocated from the University to catch up on everything by 1980.

"I believe there is probably a good chance," he said. "I'm an eternal optimist."

Building deficiencies have been better documented this year to support requests, and according to Wack, the state Board of Higher Education, where the budget goes prior to the state legislature, is sympathetic to repair needs.

The most pressing problem in the Auditorium, of course, is the roof. Last year, repairs were made around the base of the dome to stop leaks, but

Chris Walker





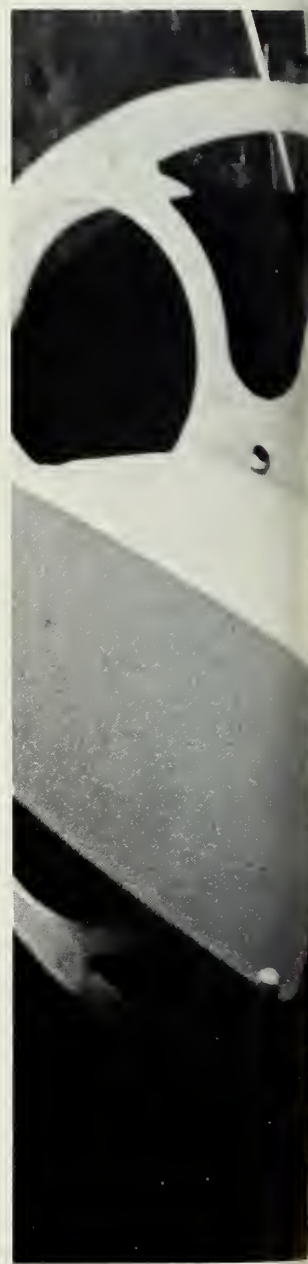
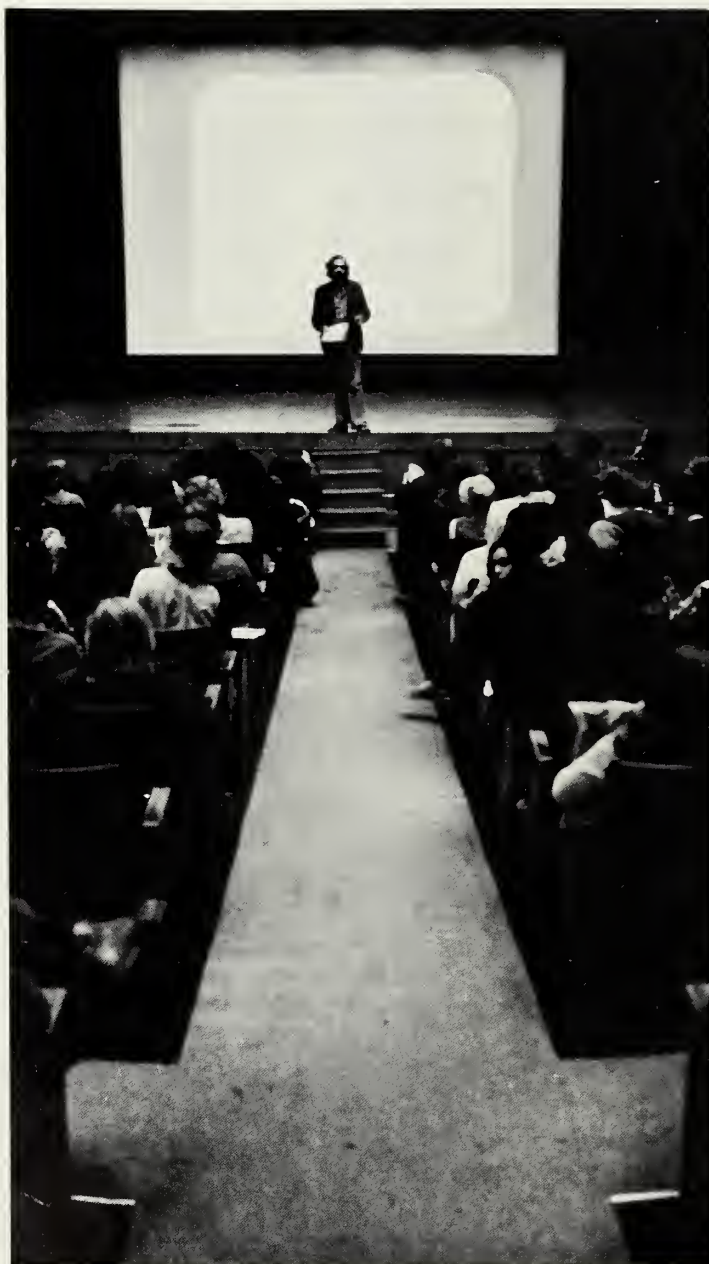
the dome itself was untouched. Weakening plaster and decaying supports will have to be replaced. Officials estimate the roof will require more repairs within a few years.

The roof has not had structural repairs since it was built in 1907. At that time, the Auditorium was the center of campus activities and its 2,500 seats accommodate well over half the student body. In 1937, the building was remodeled and in order to improve acoustics, a plaster ceiling was put in to cover the existing skylight. Acoustical tile was then added to the plaster.

The building received its acoustical problems in 1905, when a committee in the state legislature cut the appropriation for the building from \$150,000 to \$100,000. Plans for the building were nearly scrapped, but a group including several members of the Board of Trustees, the University president and the architect of the building, Charles H. Blackwell, supported the construction of the building with the understanding that additional funds to complete the building would be later appropriated.

According to Blackwell's original plans, the Auditorium would have had a 30-foot stage housed in a sound box structure. After the allocation was reduced, however, a smaller stage was built to be used until the planned stage was completed.

The money for the planned stage, however, was never appropriated and



Chris Walker

the stage remained at its present size. Blackwell had said the building would have had a perfect acoustical design, but the stepped-down version definitely did not. One observer said the building had no sooner gone into use in 1908 than it was discovered to "echo like the bapistry of Pisa."

In 1914, a \$25,000 organ was put in the building and acoustical problems became even more evident. Between 1914 and 1918, members of the Physics faculty worked to improve the acoustics.

F. R. Watson, head of the Physics department and one of the nation's leading acoustical experts, mounted a light on the stage and flashed it at mirrors mounted on the walls in order to determine the pattern of sound waves in the building. After plotting the acoustics, he mounted felt strips

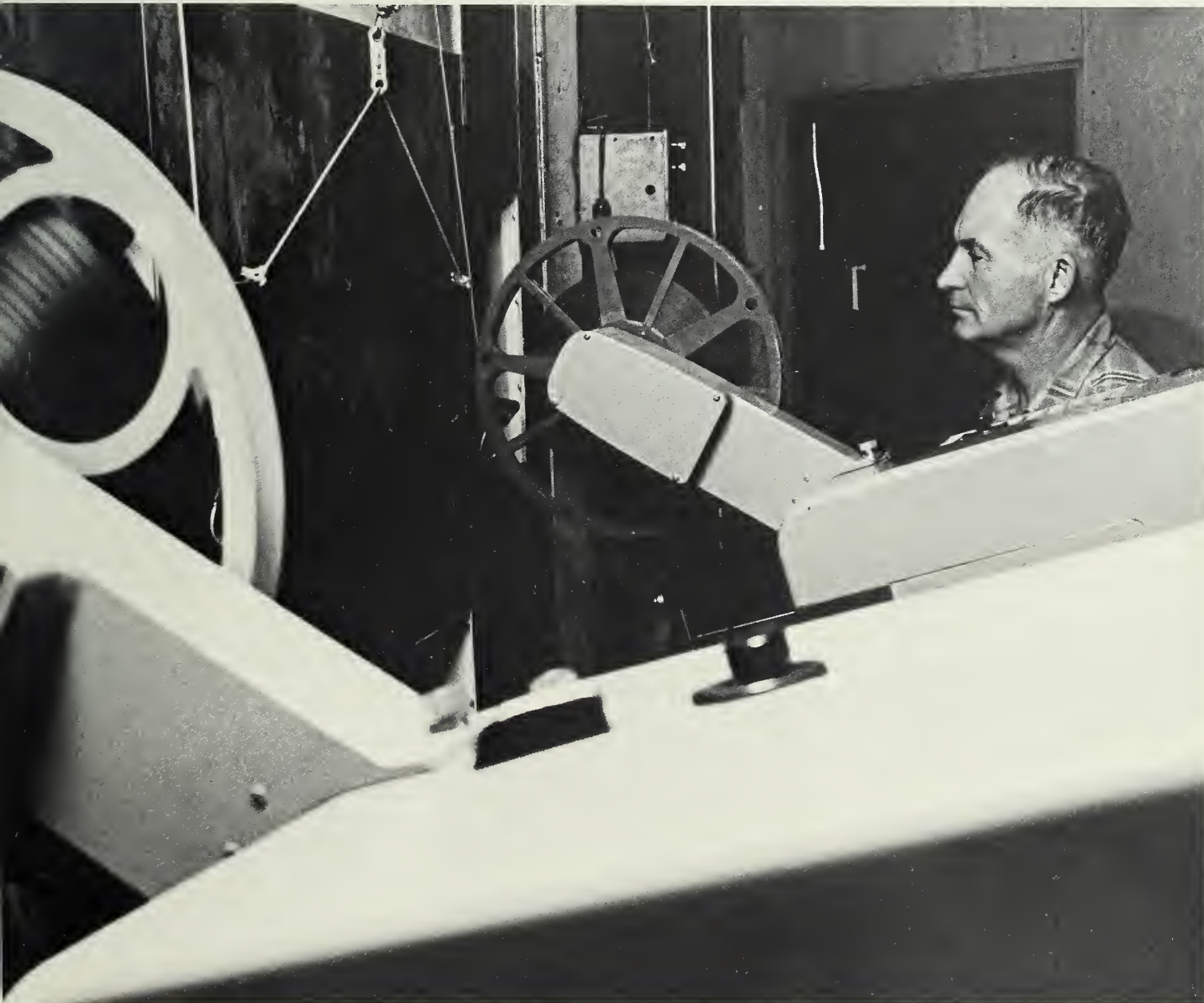
and acoustical tile in places on the walls to absorb the sound.

More comfortable seats and wider aisles replaced original equipment in the 1937 repairs, but reduced seating capacity to 1,963. At that time the stairwells and fire doors in the front of the building were installed.

Also replaced in the remodeling was an immense canvas mural which covered the arch in the dome over the stage. Newton Wells, head of the Art department in the 1930's and painter of the frescoes in Altgeld Hall, painted the mural. It was titled "Everyone Works But Father," from the name of a popular song and depicted a man leaning on a stick while the women around him worked. The painting was taken down at the time of the repairs and its present location is unknown.

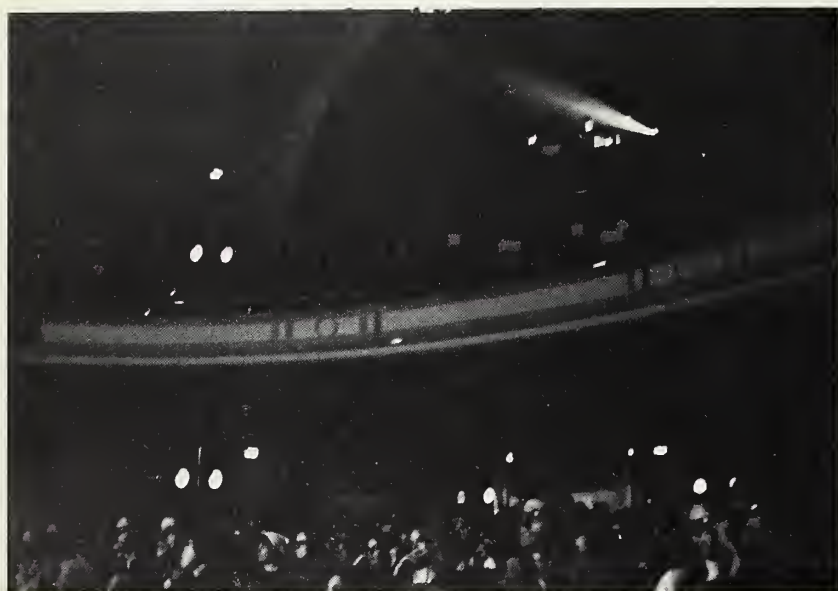
Originally planned for construction

Below: Four nights out of seven every week, the reels roll and Ralph MacDonald is the man who makes sure everything goes smoothly on Wednesdays. **Bottom Left:** Professor Edwin Jahiel, member of the University film society, announces upcoming film events. **Top Left:** When the Assembly Hall and Krannert were built, the Auditorium lost some of its usefulness. But the University's extensive film cult flocks there regularly despite its movie house inadequacies like poor sound and uncomfortable seats.



Chris Walker

Ken Zoline



Below: Funds are also being requested for a better film projection system, and for improving the stage and lighting for dramatic productions. New seats may also be installed if funds are available.

Right: Once a structural beauty, the Auditorium is now beginning to show its age. Pulling loose plaster off the ceiling is possible, but the already poor acoustics would suffer.

Chris Walker



where the Administration Building now stands, the site of the Auditorium represented the first attempt at a plan of campus expansion. The present site was selected in order to break up the length of the Quad and it established the boundaries which the Quad still maintains.

The area surrounding the Auditorium was smoothly graded to give the building's exterior a more pleasing effect. The Alma Mater statue by Lorado Taft had been considered for the Auditorium's front steps, but instead was put behind the Auditorium where it remained until it was moved to its present site in the summer of 1962.

After the construction of the As-

sembly Hall with a seating capacity of 16,000 and the Great Hall in the Krannert Center for the Performing Arts with a seating capacity of 2,400, the Auditorium was no longer the center for all main campus events. Still the only place on campus where 35 millimeter movies can be shown, however, the Auditorium became a popular movie house.

Earlier pressure to raze the Auditorium to make room for classroom and office space was relieved with the construction of the Foreign Language Building in 1972.

How much funding will be available for the building is uncertain. Stallman compared the building to a patient

with terminal cancer because it might last a few years or might begin to drop plaster next week.

Temporary repairs consisting of pulling loose plaster off the ceiling are possible, but the poor acoustics would suffer, making movie soundtracks even more difficult to hear.

If more funds are approved, however, the Auditorium could expand its uses from speeches, meetings, classes and movies to include plays, musicals and concerts.

In any event, the building is likely to continue as an important center of campus activity.

Jesus Christ on the Quad

Lou Wollrab

by Jane Karr

Jesus Christ . . . that's what it was all about at Encounter '73. About 250 persons showed up for the six-and-a-half hours of sermon and song last Sept. 8. Encounter was presented by the University of Illinois Campus Crusade for Christ, an international religious organization.

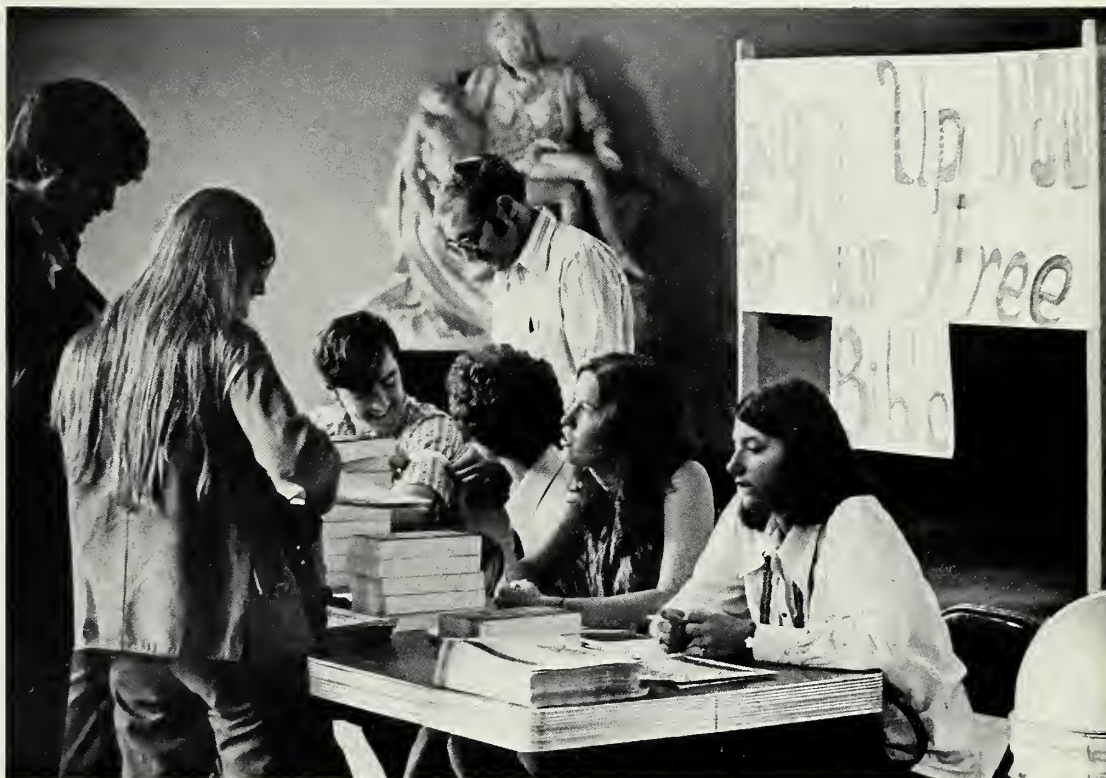
Curt Young, junior in LAS, and coordinator of the event, said Encounter was sponsored because his organization felt the various campus Christian groups were "alienated" from each other.

Three ministers passed "the word" about the Bible's relevance. The Good News Circle, Revelation, Joe Powell and The Fellowshipippers contributed their religious oriented rock music to the event. The Campus Crusade paid their travel expenses.

Encounter '73 cost between \$600 to \$700, according to Campus Crusade director Gerry Franks. It was financed by a cross section of local business and community members ranging from electrical contractors to car salesmen.

One particularly optimistic publishing company donated 1,000 Bibles valued at approximately \$5.95 each. These Bibles were given to any person willing to disclose their name and telephone number to the "crusaders." About 700 Bibles were left over and later were given to various charitable organizations in the Champaign community.

Who came to Encounter '73? Mostly curious students attracted by the advertisements which saturated nearly every blackboard and bulletin board



on campus. While the Christian gathering was a "miracle" to some students, it was merely "something to do on a rainy day" for others.

Trent Shepard, senior in Commerce, said he came to the Encounter to enjoy the music, but added the particular brand of music played by the Encounter performers was "kind of funny and I fell asleep."

Kathy Luce, freshman in LAS, felt the Encounter was ineffective in reaching non-Christians. "Kids who aren't interested in religion just won't come to these things," she said.

Greg Rollins, on the other hand, traveled with 15 other people from Trinity College in Deerfield and was

pleased he made the trip.

Even Franks admitted Encounter '73 didn't turn out as he expected. But even after a September cloudburst forced the Encounter off the Quad and into the Auditorium, he remained optimistic.

"It's God's will," he said. "God doesn't make mistakes."

Later when the rain cleared, Young proclaimed to the crowd, "God didn't give us a rainy day, He gave us a sunny day. It's the answer to our prayers."

After some equipment was moved out to the Quad, the rain started to pour again and God willed the Encounter back indoors.

Tom Harm



FOOD SERVICE: A gut issue

by Ross Miller

An entering freshman arrives on campus with a slew of conflicting stories and admonitions reeling inside his head about the quality of dorm food. Concerned parents advise him on minimum daily vegetable consumption and friends warn, "Don't eat the 'mystery meat'!" An experienced dormie, on the other hand, may discover that despite its nickname, 'mystery meat' isn't all that bad, and rather, focus his disdain on a particularly distasteful casserole.

Regardless of the situation, dormitory food has long been the object of student distaste, and to some degree, unjustifiably so. Therefore, an illustration of the movement of food from purchase to plate is in order. In doing so, students' fears will hopefully be allayed about the quality, taste, and nutritional value of dorm food.

All dorm cafeterias, the snack bars, McKinley Hospital and the Illini Union cafeteria receive their foodstuffs from a common source, the Central Food Store, 1321 S. Oak St., Champaign. Central Foods acts as central purchasing agent for University food services, and was adopted 15 years ago from a plan developed at Penn State University. The basic idea of Central Foods is to insure quality control and make it possible for direct and seasonal purchasing from the packers and brokers, the latter enabling the University to make purchases at cheaper prices than at the market.

Central Foods is self-supporting and requires no subsidies, student fees or tax revenues. Acting as "middle man" between the packers and dorms, Central Foods relies on dormitory food service funds to cover costs.

Purchases are generally made on a competitive bid basis, those of bread and buns being made by yearly contract. In the case of meat and produce, however, each bid purchase is only for a one or two week's supply, and last week's supplier isn't necessarily awarded next week's contract.

Once the purchases arrive at Central Foods, they are sent to one of four departments: produce, meat, bakery or dry stores where they are processed and prepared for freezing, and storage or delivery to the dorms.

The produce department receives fresh fruit and vegetables on a daily basis from wholesale distributors in St. Louis, Peoria or Decatur, depending on which entered the lowest bid. The produce department is responsible for the preparation of menu items such as fruit, vegetable and tossed salads, and the hot vegetable(s) served with every lunch and dinner. Packaging and labeling complete the task as the salads, fruits and vegetables are earmarked for delivery to the various University cafeterias.

All beef purchased by Central Foods must be stamped and graded U.S.D.A. choice or good. A typical shipment consists of 75 beef rounds which require two days to process. This processing includes the dressing of the meat into steaks, beef roasts, ground beef and other cuts. From this, the meat department makes up its own meat loaf, hamburgers and other ground beef patties, such as the luncheon and Swiss steaks. Beef shipments may also include rib, chuck and quarter sections, but seldom are whole sides of beef purchased.



Far Right: Chunks of beef to be used in hamburgers and meat loaf await processing. **Right:** Ground beef moves along a conveyor belt towards a machine that will form it into hamburger patties.

volume consumed makes possible large volume buying and, in this case, cheaper prices.

On an average day, the bakery may produce 560 dozen cookies, 721 pies and 80 marble cakes. Equipment in the bakery includes a three-man pie machine capable of preparing 250 pies per hour. Cake batter, and pie and cookie dough are mixed in 1500-pound capacity stainless steel bowls. A typical pie dough recipe yields 1,074 pounds of dough, enough for 527 pies.

Dry stores is a way-station of sorts for the dry, canned and pre-packaged food supplies, where they are stored awaiting distribution to the cafeterias. China, paper goods, silverware, and University-owned vending machine supplies are stored here also, for which a month's supply of Pepsi may run to over 1,200 cases.

Beginning at 7 a.m. each day, four trucks begin runs to the seven dorm cafeterias, McKinley Hospital, and the Union, delivering that day's supplies. Each cafeteria receives the same supplies due to the uniform menu, but in varying amounts depending upon the number of residents to be served.

The price a student pays for food is approximately 40 per cent of his room and board expenses, and is based on the estimation that the average student eats only thirteen of the twenty meals served per week. The price per meal figures to be about \$1.09, although it varies from dorm to dorm. The following list provides a breakdown of cost per dorm:

Busey-Evans	\$1.06
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Meat is purchased in large enough quantities to provide a one-to-six month backlog supply in Central Food's freezers. At any one time, according to John L. Hayes, manager of Central Foods, their freezers may contain \$288,000 worth of meat, including 30,000 pounds of beef roasts and 20,000 pounds of ground beef and hamburger patties. It is this tremendous supply which saw the University through the recent beef shortage. Rather than purchase meat at the inflated prices, the University was able to temporarily suspend purchasing and rely on its frozen supplies.

The bakery is the third department and is responsible for the baking of all pies, cakes, cookies, and sweet and dinner rolls. Breads and buns are purchased ready-made as the large

LAR-Allen	\$1.10
Florida	\$1.13
Illinois	\$1.14
Pennsylvania	\$1.14
Gregory	\$1.17
Peabody	\$1.17

The difference in prices is due to the difference in the ratio of male to female residents in each complex. An all-woman dorm, such as Busey-Evans, costs less per meal than a predominantly male dorm, of which the Gregory and Peabody Drive complexes are an example. The reasoning behind this sex-ratio pricing system is that men eat more and more often than women. This does not mean, however, that Peabody residents actually pay more. Rather, everyone pays the same amount, the averaged \$1.09 figure mentioned above. This is the price used in determining the budget.

The relatively fixed nature of the budget creates another function of the Central Food Store, and that is price control. Competitive bidding is one means of achieving this end. State law stipulates that contracts of \$1,500 or more must be awarded only by sealed bid. Other means of price control are the constant search for new, inexpensive, yet nutritious and tasty recipes and well-planned menus.

Menus operate on a six-week cycle, which is long enough to prevent a sense of repetitiveness, yet short enough so as not to tax the imagination and recipe file of the planners. Although some entrees are repeated during the course of a six-week cycle, an attempt is made to avoid serving the same two entrees simultaneously. Once a six-week cycle is planned, it is served throughout the school year with only minor revisions.

Every week, the menu committee, comprised of Kent Dohrman, director, Maria Ramos, assistant director, and John Hayes, manager of Central Foods, Olivia Magtira, residence hall food service manager, Ira Reddy, test kitchen dietician, and one production manager from one of the seven dorm cafeterias (on an alternating weekly basis), evaluate the previous week's menu. Evaluation is based not only on nutritional balance, but also on student response to various menu items. If it is noticed that a certain entree is moving exceptionally slow, an attempt is made to find out why. If the taste is unsatisfactory, the recipe may undergo some revisions or be dropped from the file.

Students also complain the food tends to be starchy. However, Ramos maintains that the menu is planned with

Tom Harm





Marla Edelman

Far Left: Central Foods prepares all of the University's ground beef. Larry Miller, meat department employee, operates the meat grinder. **Above Left:** Trays of freshly baked cream puffs await filling and final preparation in Central Food's bakery. **Below Left:** Dry goods are purchased four to six weeks in advance of actual need and are stored at Central Foods. John Hayes, manager, walks through the dry goods storage area. **Below:** Gay Fredricks places rolled dough on the pie tins to be pressed and cut on the pie making machine.



Marla Edelman



Marla Edelman

nutritional balance in mind and points out that a week's menu provides the average nutritional requirements. "The proper foods are there, but it's up to the individual student to take them and not just what appeals to him."

The menu is also used as a guide to determine which purchases, and how much of each purchase, should be made. A well-planned menu provides for the needs of the cafeterias and prevents costly waste due to over-or under-purchasing.

Neither inflation nor the beef shortage have caused any major concern at Central Foods. According to Dohrman, their most serious concern was keeping the four meat preparers occupied while the University held off on its purchases. He added that they are now paying the same prices as the first week in March, 1973.

This has not dampened their interest in reducing the cost of preparing the food. This task has been delegated to the Central Food Store's test kitchen, located in the cafeteria of Lincoln Avenue residence hall.

The test kitchen helps reduce costs by testing new recipes on the basis of cost, nutrition and flavor. If these three factors appear to be favorable, the kitchen prepares a small batch of about 24 servings. The test batch is placed on the serving line, clearly labeled as a new recipe, with the ingredients listed. Student responses are noted, and if they indicate a revision is necessary, the kitchen staff attempts to figure

out the most economical way of altering the ingredients to improve flavor while maintaining high nutrition standards and low preparation costs. Testing and revision continue until, in the opinion of the test kitchen staff, the recipe is ready for a run on a full line in one residence hall cafeteria.

In this case, student reaction to the new recipe is measured by monitoring the amount of waste left on students' plates as they enter the dishroom. The waste of the new recipe is kept separate from the other foods, then weighed against the amount prepared. If the amount of the waste is small, this is interpreted as a favorable student reaction, and the new recipe is distributed to all the cafeterias.

On the other hand, a large amount of waste indicates that the recipe is a failure and it is either discarded or retested and revised. This trial-and-error testing helps avoid big mistakes that could result if an untested recipe were distributed to all the cafeterias and was met unfavorably by 9,000 residents.

When a new recipe is sent to the dorm cafeterias, it is printed on a yellow card to denote its introductory status. It will remain on this yellow card for two years, during which time the individual cafeterias can make recommendations on flavor and procedure. After two years, the recipe is reprinted on a white, standard-rating card.

New product evaluation is another important function of the test kitchen. The constant change in and availability of new products provides the test kitchen with a myriad supply of testing opportunities. Often, if a product appears to be promising, the test kitchen will place an order for a sample, which may or may not be gratuitous.

Preliminary evaluation is conducted by the three test kitchen employees. If they agree the product has potential they may ask for the opinions of the production managers and supervisors at LAR. New products are evaluated in terms of flavor, price, packaging and ingredients.

If it passes this initial inspection, the product may be purchased in small sample portions by each dorm cafeteria, at their own discretion. If the test run results in a positive reaction from a majority of the participating dorms, it is added to the menu and bids are accepted.

Once bids are received, each producer is required to send

Tom Harm



Above Right: Cases of frozen orange concentrate and corn are stacked and stored in Central Food's freezer. **Far Right:** Ground beef is frozen to await further preparation. **Right From Left:** Gary Dolton, David Henderson and Roosevelt Harper cut and prepare pork chops for freezing.

Marla Edelman





Tom Harm

two samples to the test kitchen where they are reviewed by a test panel. This panel includes Ramos, Reddy, representatives from dorm cafeterias, the Illini Union and the affected department (meat, produce, bakery or dry stores) at Central Foods. The panel is also open to students.

The samples are identified only by assigned code numbers. Test panel members have no idea who the producer is, nor the amount of his bid. However, if the product is priced unreasonably high or does not meet certain requirements (i.e. 100 apples per case) the sample is not presented to the panel.

One problem that has consistently plagued the University's dormitory food service is waste. Through the years, various programs aimed at eliminating waste have been instituted, most notably last spring's "Help Eliminate Waste" (HEW).

Meanwhile, food service has adopted some rather discreet, but very effective policy changes. An example is the "seconds" policy. Observation has taught food service supervisors that a student's eyes are often larger than his stomach. As a result, many students taking second portions on their first trip through the line would simply end up



Right: Produce is prepared for delivery to the individual cafeterias on campus. Ora Lee Thompson, produce department employe, cuts washed celery for use in salads, soups and casseroles. **Bottom Right:** Cafeterias receive supplies daily from Central Foods. John Braunshausen, dry stores, prepares various dry goods for delivery. **Bottom Far Right:** Small chunks of beef, for use in stews, soups and casseroles, are placed in plastic freezer bags by meat department employe Todd Ellstron. **Bottom Extreme Right:** The finished product, ready for freezing, is removed from the belt by Roosevelt Harper.

sending the food to the dishroom garbage disposal.

The seconds policy limits the student to only one portion on the first trip through the line, but allows him to come back as many times as he wants. On each return trip, however, he must bring back his empty plate as proof that he has eaten everything. The result has been a decrease in food waste and an end to the indiscriminate taking of seconds.

Another change is the creation of a list of "limited seconds." This is a list of high quality entrees which are too expensive to serve on an unlimited basis. Pork chops, steak and shrimp head the list, and are the only items on which a student is limited to one serving. There has also been a change regarding the frequency of steak on the menu. It used to be served twice every six weeks, whereas now it is served only once per menu cycle.

Portion size and meat content of the hamburger patty have also been altered. In years gone by, the patties came four to a pound. Today, that figure has risen to six per pound. And as of January, 1973, protein additives account for four and one half per cent of a patty's content. This works out to be approximately seven pounds of additive for every 100 pounds of ground beef.

The introduction of soft-drink dispensers is another change which has worked out well. First of all, it adds variety or ordinary choices of coffee, tea or milk, as well as reducing the consumption of the more expensive milk.



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The most recent cost-cutting measure has been the installation of turnstiles in the dining halls of PAR, FAR and ISR. According to Dohrman, the turnstiles act as mechanical assistants to prevent freeloaders from eating in the dorm cafeterias.

Finally, another means of cutting costs and reducing waste, which isn't really a new development, and is something every mother does, is to reheat the leftovers. Usually, if an item moves extremely slow, creating a lot of leftovers, it may be added as an extra to some meal within the next forty-eight hours. Or, if possible, it may be frozen for use at some later date or cut up and used in soups. It is only thrown out as a last resort.

So there it is, the University dormitory food service without the embellishments and super gross-out stories uninformed, dissatisfied students like to spread, or the theories thoughtful students develop about the meat loaf content while thinking, "It's not quite like Mom's."

Of course it's not like Mom's, but then Mom doesn't have to cook for upwards of 600 hungry students, either.



Tom Harm



Tom Harm

A Time Capsule in Lincoln Hall

by Bonnie Cohen

Photos by Marla Edelman

A little known museum on campus, with the wealth of mankind's achievements from the prehistoric age to the twentieth century's industrial age, can be found on the fourth floor of Lincoln Hall.

In the World Heritage Museum you will find yourself transported back in time. Gathered from all over the world are the remnants of an ancient civilization, eroded by time. The greatness of vanished empires is recaptured in the artifacts that have somehow remained untouched throughout the centuries.

Pottery, glassware, Roman coins, African masks and headdress, Renaissance sculpture and paintings, coats of armor, ancient manuscripts and clay tablets inscribed with man's first written words, are only some of the props of the past on display in the museum.

Has man changed all that much during his thousands of years existence on earth? If you examine some pieces of papyri from Behnesa, Egypt, 1897, you would think not. Historians have recovered a papyrus letter written by a distraught father to a friend. The father is distressed because his daughter wants to marry a man whom he does not believe is good enough for her. The father concludes his letter by saying, "If you are making pickled fish for yourself, send me a jar too." Today we seldom pickle our fish, but parents and children still tend to disagree.

The museum's collection also includes two of the earliest known portions of the Christian Bible, one fragment from Exodus in the Old Testament, and one third century fragment from the Epistle of St. James.

Inscriptions written on ancient Summarian clay tablets in the museum reveal that women in Summaria received higher wages than men. A woman was paid 10 sila (of barley/day)

for her work in the fields compared to a man's six sila.

The World Heritage Museum is also fortunate to have an extensive collection of replicas of famous Greek and Roman sculpture. These statues are unique in that the molds were made from the original works of art.

The museum owes much of its sculpture to the efforts of Dr. John M. Gregory, the University's first president. Gregory began the art collection for the campus in 1874. It was he who ordered the plaster reproductions of European sculpted masterpieces. When the reproductions arrived in 1875, most of the pieces had been smashed in transit. The renowned sculptor, Lorado Taft, (who was then just a boy) and his father, Dr. D. C. Taft, a geology professor at the University, spent the next 10 years restoring these works in their spare time.

The Laocoon, a Greek sculpture, is the result of their efforts. It is difficult to realize while viewing the statue that it had once been broken into a thousand pieces. Lorado Taft, in working with his father to restore these pieces, was inspired to become a sculptor himself. Taft has donated many of his works to the museum.

Taft was once commissioned by the Egyptian government to sculpt replicas of Egyptian statues from the originals in the Museum of Antiquities in Cairo. These were displayed at the Egyptian pavillion during the 1933 Exposition in Chicago. Following the Exposition, Taft donated these works to the World Heritage Museum where they are permanently housed in the Egyptian Room.

The museum also holds special classes for University students. Each semester a class of blind students is allowed to touch many of the sculpted works so they, too, can be enriched by the beauty of these masterpieces.

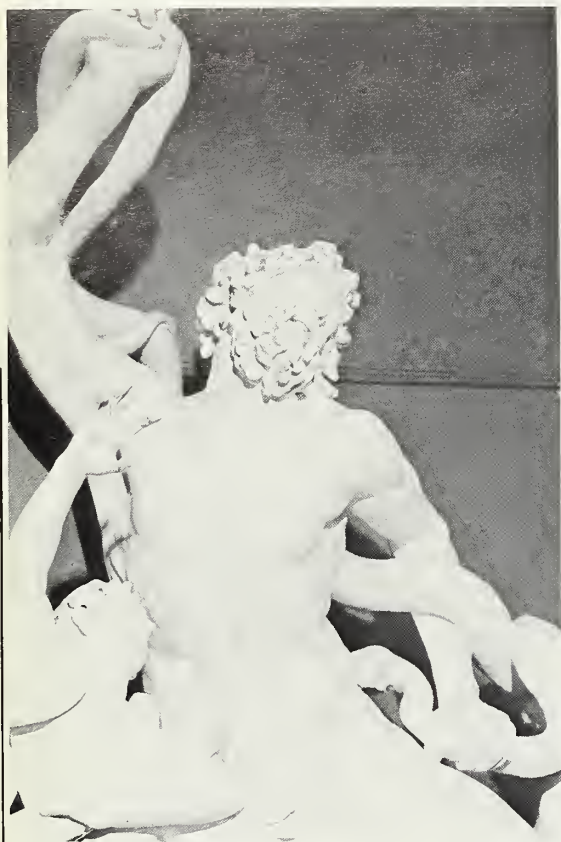
Other special programs offered by the museum include music classes which enable students to play Indian instruments and African drums. Textile classes are permitted to inspect ninth century Arabic textiles and Renaissance fabrics.

The groundwork for the museum was laid on July 8, 1911, when the University of Illinois' Board of Trustees approved the establishment of two museums on campus: a Classical Museum and a European Culture Museum. Both are allotted space on the fourth floor of Lincoln Hall.

The museum was opened to the public in November 1912. In the interim, Dr. Neil C. Brooks, curator of the European Museum, began to assemble exhibitions for the museum, using as many originals and fine reproductions of famous



A straw headdress from New Guinea, which stands about seven feet tall, was acquired by the museum last summer. Natives slipped these over their heads during ceremonial dances.



European art he could obtain. He was able to acquire a page of the Gutenberg Bible, a Book of Hours printed during the reign of Louis XIV and other original manuscript pages from works dating back to the tenth and fifteenth centuries.

All this was accomplished in Dr. Brook's spare time because the position of curator was designated as part-time.

The first full-time curator, Oscar H. Dodson, was appointed in 1966. Under his direction the museum underwent a period of rapid growth.

The aim of the museum was to serve as an education center for the social sciences, languages, history and literature departments at the University. The museum still adheres to this policy today.

The World Heritage Museum is now under the directorship of Georgette Meredith. Previously Meredith worked for the Field Museum in Chicago revamping their Tibetan collection.

Despite the Museum's accomplishments, it still has problems to overcome. Meredith hopes to have the museum accredited in the near future. However, this cannot be accomplished until it is known what exactly the museum has hid-

den in its storerooms in Lincoln Hall.

Documentation of museum pieces has been inadequate in the past. When Meredith is able to document every piece in the collection, she can then plan new programs for the museum.

Meredith hopes to work in connection with University departments in purchasing new pieces for the museum. By obtaining expert advice in the fields of anthropology, textiles and history, she will be able to make better selections for the museum.

Sufficient funding for any museum is its life source. Currently, the museum receives practically no money for its upkeep — relying almost exclusively on donations from private contributors. The revamping of many exhibits is done solely by the museum's staff since there are inadequate funds to contract outside help.

Another problem is the lack of space. Presently, the museum is limited to only a portion of the fourth floor at Lincoln Hall, the rest is allocated to faculty members.

Only one storeroom is air conditioned. Without proper temperature, humidity and light control, many of the stored



Far Left: The Laocoon is a copy of the Greek sculpture showing the Trojan priest of Apollo and his son being attacked by serpents. The original statue, found in the ruins of a Roman villa in 1506, is now displayed at the Vatican.

Middle Left: This replica of King Thutmose III, New Kingdom Dynasty XVIII, was donated by Lorado Taft after his work was displayed at the Egyptian pavillon during the 1933 Exposition in Chicago. **Left:** Lack of space at the museum results in crowded storerooms which pigeons often get into to keep warm. Without proper temperature, humidity and light control, these artifacts would be permanently damaged.

Below: The tomb of Hilaria is a replica of a famed work of Italian sculptor Jacopa Della Quercia dating back to the fifteenth century A.D.



artifacts could be permanently damaged. Some of the costumes and fabrics the museum has acquired have already faded due to improper storage conditions.

Several of the storerooms can hardly be designated as such. Located under the eaves, these rooms are more a home for the pigeons than storage rooms for the museum.

Despite these setbacks, the museum remains a valuable asset to the University community.

the Year of the Pigeon

by Bob Zeni

To the Chinese, 1973 may be the year of the cow, but to students who live in dormitories near Memorial Stadium, a large boom announced this as the year of the pigeon.

That boom comes from what is called, oddly enough, a "boom machine." It is part of Richard Tamburo's efforts as associate director of the University Athletic Association to clean the excrement blight on stadium seats caused by pigeons nesting in the Memorial Stadium rafters.

According to Tamburo, more than \$400 is spent on labor prior to every event held in the stadium. Twelve men work an eight-hour day to remove droppings from the recently installed aluminum seats.

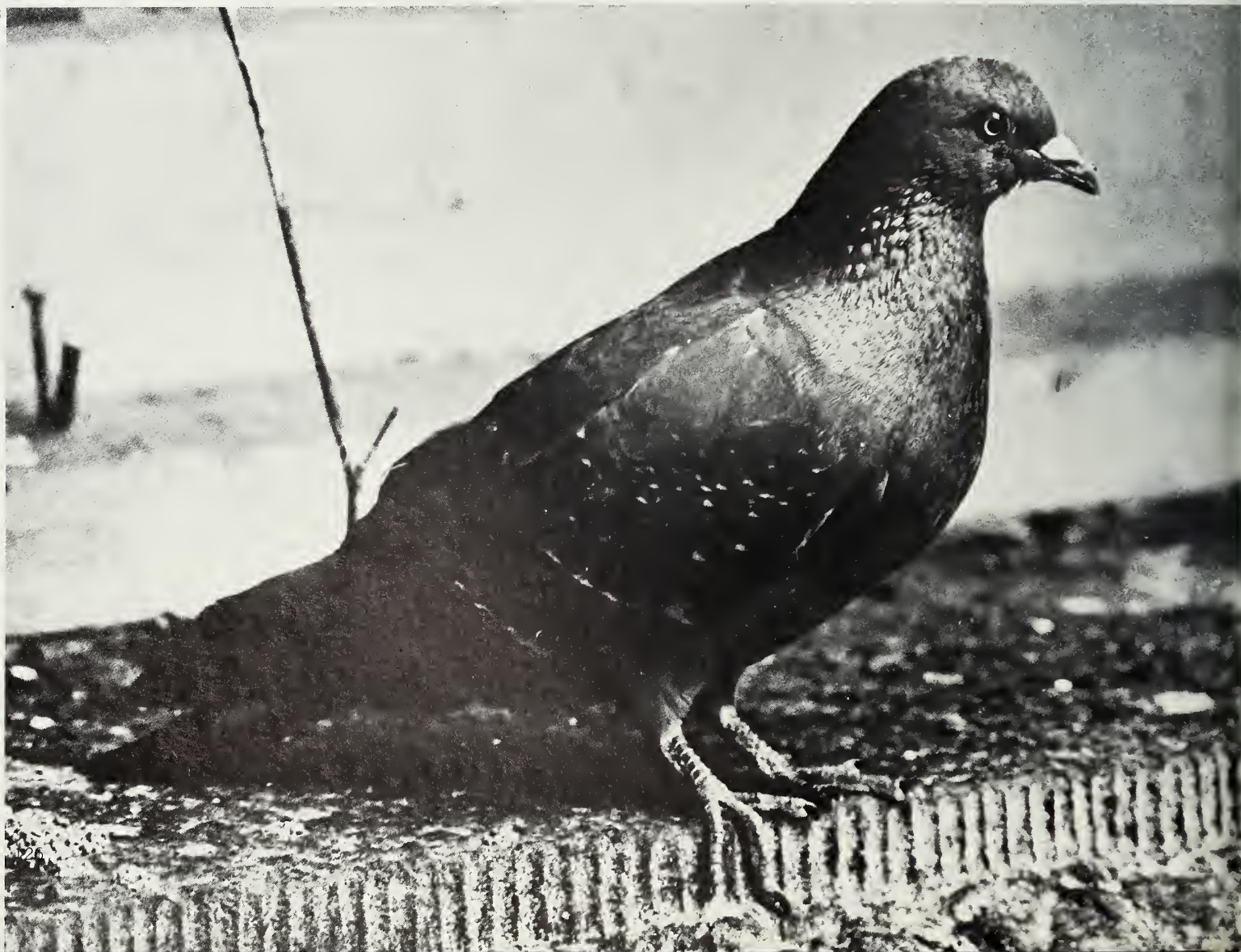
He said that even when the cleaning is done in the morning before an event, by the afternoon some seats are soiled. Not only can the mess dampen spirits at a football game, but the acidic quality of the excrement can dissolve the coating that protects the aluminum from corrosion.

In an effort to avoid the problem, Tamburo has been testing the boom machine, which discharges seven times every hour. "It shoots out compressed air and sounds just like a shotgun, but it's not really," Tamburo said. "Only air comes out."

Although he has received numerous complaints from residents of nearby dormitories about the noise, Tamburo believes the boom machine was the best possible pigeon control alternative.

Other facts concerning pigeons and how to control them were brought to light when investigating the stadium's problems. Richard Graber, an ornithologist for the Illinois

Kevin Horan



Natural History Survey said, "Bird control is one of the most difficult things in the world to do. It's probably more difficult than putting a man on the moon."

Why can these seemingly harmless creatures defy all of man's greatest technology and threaten to cover Champaign-Urbana in a blanket of unsightly white excrement?

The University setting is an ideal environment for the *Columba livia* species of pigeons that originated in the rock canyons of Europe and Asia and has proliferated in cities throughout the world. Known to have been present in North America since Colonial times, the non-hibernating pigeon has found that campus areas duplicate many of the advantages and few of the disadvantages of their natural habitat.

In Champaign-Urbana, the window ledges and roofs of campus buildings and rafters of the stadium provide nesting sites, while the surrounding lawns and open football field provide flying space. The South Farms are within easy flying distance and the feed lots for experimental animals are regularly frequented by the campus pigeons.

The peregrine falcon, the pigeon's natural enemy, could provide a population check. However, the few that once existed in Illinois have died from DDT intoxication. The falcon can live in cities on top of skyscrapers, but is disinclined to associate with people, according to Graber.

The pigeon must also be wary of rats, cats and owls, but these animals do not present a threat to campus flocks. "We couldn't design a better habitat for pigeons if we tried," Graber said.

In a year's time, a female pigeon can lay 12 eggs, nine of which usually hatch and survive to reproductive maturity at six months. With this high population growth potential, pigeons have multiplied until Champaign-Urbana now has 9,000 to 11,000 of the birds, according to Graber's estimates.

The pigeon can transmit many diseases, all but one of which are extremely rare. *Histoplasmosis*, the most common pigeon-associated disease, is caused by a fungus which grows in soil heavily fertilized by pigeon manure. Spores from the fungus are released into the air which humans breathe.

Pigeons tend to congregate in one area, and the amount of droppings greatly facilitates the growth of the disease.

"*Histoplasmosis* is extremely prevalent. From 40 to 60 percent of the people in Southern Illinois have positive skin tests for it," said Dr. Russell Martin, a veterinarian for the Illinois Department of Public Health.

But the effects are slight. "The majority of cases are sub-clinical and 99.9 percent are non-fatal and non-symptomatic," said Dr. Harry Rhoades, an associate professor of veterinary medicine and hygiene. "Death from this is rare," he added.

The problems with pigeons is not the amount of food they take from the South Farms, either. The pigeons take the waste part of the feed left uneaten by the swine, according to Howard Cook, herder foreman for the University-operated swine farms. "Our biggest objection is the fact that they deposit droppings on the gates, in the barns and in the pens," he said.

Knowing all the tactics of the enemy should facilitate the creation of better solutions than Tamburo's boom machine. But no one can offer a true solution.

Some methods, such as the boom machine which is no longer getting used, drive the flock away but within two years the pigeons and their droppings return. Other methods kill the birds, but then the problem of cleaning up excrement is replaced by the problem of disposing the carcasses, and the possibility that other pigeons may move in still exists. Other control methods keep the pigeons away, but carry a large price tag.

Among the tried and discredited methods are bright lights designed to interrupt the pigeon's sleep. This proved ineffective because the birds eventually learned to sleep right next to the light. Playing a tape recording of a pigeon in pain yielded no results when the pigeons learned the sound carried no dangerous implications. Nettings have been stretched near nesting areas and men using noisemakers have scared the birds into the entrapment. Then the birds were carried away to another nesting place. When released, however, the birds flew back.

The Illini Pest Control Co. in Champaign uses a sticky repellent that is applied to the window ledges and rafters where pigeons perch. The pigeons have a soft spot at mid-claw that absorbs the repellent, which causes a burning sensation. "It's like giving them a hot foot," said Joseph Stok-



Evelyn Turner



losa, the company's manager.

This method, used by many pest control firms, has limited effectiveness. The material and the labor for application are expensive. In time, the active substance becomes less powerful and the ledges have to be cleaned. Although it has been used at the McKinley Hospital, William E. Folts, a civil engineer for the University's operations and maintenance division said, "It is not a cure-all solution."

No matter what method is used to scare them away, pigeons will usually return. "Any method is temporary," said Stoklosa. "They figure it's their home."

If the pigeon does leave permanently, hundreds of his brothers may swoop in to take his place. Once a program has ended, there is nothing to prevent birds from other areas from enjoying the abandoned habitat, according to Graber.

This process, called recruitment, is also present if one attempts to kill the entire flock, which can be done by shooting or poisoning. Discharging guns within city limits is illegal, and the amount of time needed to shoot the whole flock by even superior marksmen is staggering.

Strychnine-treated corn can be laid out on roofs in the winter, when most migratory birds have gone. The food supply is low during the cold months and the pigeons would be more likely to eat what is offered them. According to Gary Larson, a biologist for the U.S. Fish and Wildlife Serv-

ice. The poison kills the pigeons that eat it and acts as a repellent for the remainder of the flock.

The pigeon species, however, resists destruction due to the pigeon's large population production potential. If 80 per cent of a pigeon flock is destroyed in one winter, a year later the flock will have reached its original size, according to Graber.

"There's only one way to be effective over the long haul and that's to interrupt their breeding habits," said Eric Freund, professor of urban and regional planning. "I've heard that some persons take the eggs and boil them to make them hard-boiled. The pigeons sit on them, but they don't hatch of course," Freund said.

Unless hard-boiled pigeon eggs should become a delicacy or the dorms serve them for dinner, the boiling idea is obviously an unfeasible large-scale measure. But the elimination of nesting sites and the use of birth control chemicals could be the most effective and the most expensive methods of pigeon control.

The elimination of nesting sites would require two stages. Nooks and crannies in all buildings in the campus area would be screened off to prevent pigeon entry. This was done in the Altgeld bell tower.

Secondly, architects would have to design buildings with ledges that slope more than 45 degrees so the pigeons would

not perch. The expenditure for the former is beyond estimate, and the voluntary cooperation of architects or the passage of building codes requiring steep window ledges is doubtful. "To alter any building structurally is quite expensive," Freund said.

One birth control chemical now in use works by inhibiting the production of cholesterol, a substance needed in the egg yolk. A 10-day diet of chemically treated corn will cause a female to lay sterile eggs for up to six months and will temporarily sterilize males for six weeks.

While not consulting any pigeon ecumenical council, McKinley Hospital explored this method in a pilot project carried out in 1967-68. The study showed that fluctuations in the pigeon population could not be correlated to the birth control measures.

Other measures of pigeon control are being studied, but not with any promise of success. "The U.S. Fish and Wild-

life Service has been working on pest species at their Colorado Research Center for 15 years and hasn't made what I would call a breakthrough," Graber said.

Perhaps the answer lies in correcting the altered environment. Scientists at Cornell University have been breeding peregrine falcons in captivity for the last decade. For the first time last year, the peregrines succeeded in reproducing in an insecticide tainted environment when 23 young ones survived. If that happens, Champaign-Urbana would require only two pair to destroy a sufficient number of pigeons to lessen its excrement blight, according to Graber.

That time is long away. In the meantime, Tamburo's machine sends volleys of booms across the Illinois plains and, if you listen closely, you may hear the echoes being replaced by the sounds of nesting pigeons, cooing and chuckling at human attempts to displace them.



Kevin Horan

A Different Way of Getting Around

by Kris Anderson

"Disabled students are human beings. They just have a different way of getting around," said Joe Konitzki, Director of Admissions at the Rehabilitation Center.

According to Konitzki, both the attitudes of abled and disabled persons are changing. The disabled ones are finally beginning to realize their capabilities while the able-bodied persons are beginning to accept the handicapped.

Although a great amount of adjustment must take place for any handicapped student, the University has been a great help in providing adequate facilities for these students. Special facilities are located throughout the campus, including ramps and elevators in most campus buildings and churches. Sidewalks are also equipped with special built-in ramps, allowing easy travel for wheelchair students. These ramps are cleared during the winter to minimize any problems caused by snow and ice.

Although most campus buildings are fairly accessible for wheelchairs, other places, such as the English Building, have only one entrance with a ramp. This is inconvenient for students wanting to enter from the other side of the building.

University housing also provides special facilities for rehabilitation students. Washrooms are equipped to enable disabled students to live in the dorms with a minimum amount of adjustment problems. Food service employees are available at meal times for the convenience of students in need.

The handicapped students also have transportation means at their disposal. Four specially engineered orange and blue buses run throughout the campus area, and stop at all the dormitories. Drivers of these buses are full-time employees, who often stay on the job as much as 10 hours a day.

Extra facilities also allow the rehab students to participate in school functions or to attend various campus entertainment spots. The Rehab Center buses provide free chartered transportation to a popular destination.

In Memorial Stadium, the horseshoe end of the field is reserved exclusively for wheelchair students who want to attend football games. This





Jim Glauert



John Doody



John Doody

area is level and equipped with a ramp that facilitates easy movement.

Campustown stores are fairly accessible to rehab students. Some bars, such as Dooley's, have ramps, while others, such as Murphy's Pub and Ruby Gulch are situated on ground level. Other places where the only usable entrance is through the rear door or kitchen are not particularly inviting to rehab students. Other places that are easy to get in, don't provide the necessary washroom facilities.

One of the major social organizations sponsored by the rehab students is a coeducational fraternity, Delta Sigma Omicron. The fraternity coordinates picnics and other social activities, as well as educational and occupational opportunities.

According to the fraternity president, Nan O'Connor, "The purpose of the club is to successfully integrate the kids into society." Money earned from fund raisers is given to various charities. Wheelchair football, baseball, archery, track and field, cheerleading and square dancing are some of the sports activities the fraternity offers.

A prime example of organized sports activities is the internationally known "Gizz Kids." This wheelchair basketball team was organized by the Rehab Center director, Tim Nugent. The "Gizz Kids" have traveled throughout the country, and have increased public awareness of the abilities of handicapped people.

Other than the regular campus facilities, the rehab students have the fully equipped Rehabilitation Building at their disposal. Pioneered in 1947, the University Division of Rehabilitation Education Services is now internationally famous for providing for the education and welfare of the students with physical disabilities.

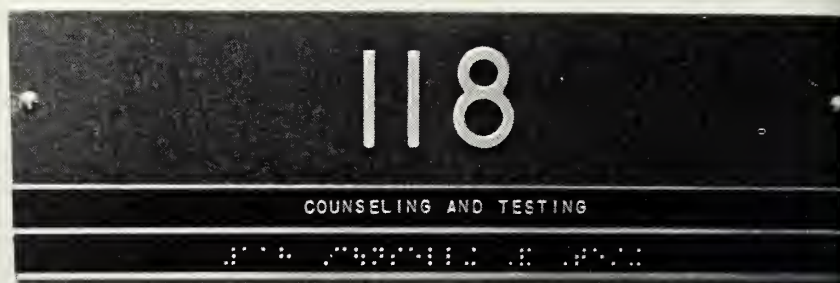
The Rehab Center, containing offices, training and examining rooms was built in 1966, completing the first phase of a three part program. The second and third phases include plans for more offices, a pool, an auditorium and a gymnasium.

One of the major educational facilities offered by the Rehab Center is a library, located in the center. Resource books in Braille and books recorded on tape are available there. Blind students

Jim Glauert



Above And Top Left: Exercise becomes a conscious effort for Rick Thorpe, freshmen in commerce, as he works out on the equipment in the Rehab Center to fulfill his physical education requirement. **Middle Left:** Bicyclists speed by oblivious to a girl in a wheelchair attempting to cross the bike path on Wright Street. **Bottom Left:** Although most campus buildings are equipped with ramps, steep angles often hamper easy access to buildings for wheelchair students.



also have readers available to them in the library. These readers are volunteer workers from the community. Training equipment to improve coordination and to develop muscular skills are also provided.

The center also includes counselors for helping rehab students with personal, academic or medical problems. Day-to-day matters such as going up and down curbs, are tackled efficiently by rehab students and their counselors there.

Rehab students also find it useful to fulfill their physical education requirements on an individual basis at the center. Weight machines, swimming lessons, and various types of physical therapy are offered. Training programs are set up to develop individual strengths.

Rick Thorpe, freshman in commerce, emphasized that the Rehab Center staff is, "willing to do almost anything, no matter what the problem is."

Other organizations in the community are also trying to increase awareness about the problems of the handicapped. One group is the Champaign-Urbana Break-thru Council sponsored by the government committee on employment of the handicapped in connection with the Champaign-Urbana Jaycees. Although the actual work didn't start until the spring of 1973, planning for the organization began in 1972 as a Jaycees service project.

The council is divided into four subcommittees to research areas such as transportation, accessible housing, local laws and public information. The transportation committee is presently writing a proposal which will allow the Champaign-Urbana mass transit system to use the money granted by the government to make their buses more accessible to rehab students, through the installation of hydraulic lifts and ramps.

The housing committee has also been active. It has recently written a survey to determine which apartments are accessible for the handicapped. The project will be completed in two phases. The first will eliminate potential living quarters that lack elevators or have doors too small for wheelchairs. Secondly, the committee hopes to determine which of the apartments that pass the first phase have acceptable washroom facilities, loca-



tion and rental fees.

Lois Bennin, one of the housing survey committee members, emphasized the difficulties that arise in dealing with landlords. "Some take one look at the wheelchair and refuse the person residence, possibly because he fears irresponsibility due to the person's handicap or to damage caused by the wheelchair."

The legislative committee has been successful in helping to have a law passed which will allow a small yearly budget to ramp old curbs, that were previously obstacles. The building codes in this area have been modified due to the work of the Break-thru Council.

The goals of the information committee have been to increase public awareness of the handicapped's needs. "Ten per cent of the people in the world are handicapped," Bennin said.

Bennin added that those with permanent disabilities, spinal injuries, cerebral palsy and others such as pregnant women, mothers with strollers or people with broken legs would temporarily benefit from improved aids for the handicapped. They would be better able to participate in day-to-day activities if ramps were provided everywhere.

The process of people becoming aware of the handicapped has been gradual. Last May wheelchair students and walking supporters marched in protest of President Nixon's veto of a bill which would have provided \$2 million for rehabilitation centers in Illinois.

Other than increasing public awareness, community organizations have also taken part in helping the handicapped in the job market area. Champaign's Opportunity Industrial Center, a manpower program, has helped the handicapped and able-bodied persons improve their education and skills. Key punching, cashiering, secretarial skills and a "jobology" course are taught on an individual basis. "Jobology" teaches the proper methods of filling out job applications, handling interviews, and points out good and poor work habits.

Disabled students seek employment in the same manner as able-bodied students through the University Placement Office. They apply and sign up for interviews. Indirect help may also come from alums who send back word to the center concerning available jobs.

Delta Sigma Omicron issues a publication called Sigma Sings which gives a brief account of many of the alumni. Some successful rehab alumni include a school administrator, a disc jockey and a draftsman.

In spite of all the progress, rehab students still have many barriers to overcome. Pay telephones, drinking fountains and bars are frequently too high for them to reach.

Another problem that rehab students face is steep ramps in older campus buildings that make easy movement difficult. Administrative offices

Below: Pay telephones are a few of the architectural barriers that wheelchair students face on campus. The Rehab Center compensates for this problem by designing phones low enough so students like Rick Loomis, freshmen in LAS, can make calls. **Top Left:** Signs in the Center are printed and also engraved in Braille to help blind students find the rooms they are looking for. **Bottom Left:** The quiet of the Rehab Center library provides an appropriate study area for Ishmail Saleh, graduate student in economics, as he reads in Braille.



Jim Clauert

that can only be reached by stairs provide another obstacle for rehab students.

New Student Week becomes "Hell Week" for the handicapped students. All the students are shown their travel routes and classrooms on their semester's schedule. Functional training includes the practice in using toilets, showers and ramps in dorms.

While it is easy to classify rehab students as a homogenous mass, it is important to remember their problems vary as much as everyone else in the community. The University is to be congratulated for trying to integrate them into the everyday flow of life.

They Danced to the Tune of \$47,000

by Nancy Waitz

Top Right: Dancing for three continuous days turned out to be an eternity for many of the marathon dancers, including Nancy Stone, sophomore in LAS. **Far Right:** While some couples still had energy left to jump up and celebrate the final moment of the marathon, others find relief for their sore feet by collapsing on the floor of Huff Gym. **Right:** A juggler along the sidelines was one of the many side attractions which contributed to the carnival-like atmosphere at the marathon.



Ken Zoline

All of the lights were dimmed except one huge spotlight focused on the long string of couples, clad in white tee shirts that read "Dance For Those Who Can't." It was Sunday night. Over 4,000 persons crowded into Huff Gym, anticipating the finale of the 52 hour dance marathon.

Two days before, on Friday, April 6, at 6 p.m., 76 couples gathered in Huff Gym to participate in the national "Dance For Those Who Can't" marathon. The Campus Chest and Zeta Beta Tau fraternity (ZBT) sponsored the event which raised money for the Muscular Dystrophy Fund.

All of the couples entering the marathon had to pay a registration fee of \$25. In addition, the couples had their own sponsors, who donated money for each hour the couples danced.

According to Jack Hay, the national dance marathon youth coordinator, ZBT and Campus Chest gave the Muscular Dystrophy Association about \$40,000 of the total \$47,521 raised. The other 16% was used for administrative costs. \$27,000 was collected from the Champaign-Urbana area, the largest amount ever collected locally from any college campus dance marathon.

The marathon began on Friday night when all of the couples were introduced. With the announcement of the last couple, the first band began to play. From Friday night to Sunday night the music didn't stop — 35 bands from the Midwest participated. Bonnie Koloc and Megan McDonough performed before large audiences during the dancers' breaks.

Soon after the dancing had begun, a carnival atmosphere engulfed Huff Gym. The theme of the event, nostalgia, was evident in the air. Booths were set up along the side of the gym where you could test your skill at breaking balloons or throwing a hoop around a pole.

While the bands played, emcees dressed in tuxedos, swallowed goldfish for every \$50 that was raised from the audience. Entrance to the marathon was free, although donations were requested at the door.

Other stunts reminiscent of the 1920's occurred throughout the event. One brave soul swallowed fire while another had a medicine ball bounced against his chest. Joe Moore, of the Chicago Bears, shaved his beard and mustache for a donation.

Although the dancers were entertained by these lighter events, they were still required to keep their feet moving at all times. The dancers turned to paddleballs, cards, and puzzles to keep themselves busy.

The couples danced for four hours and then were given a half hour break. Between the hours of 3 a.m. and 7 a.m., the armory became a dormitory. The weary couples got an opportunity to rest there if they didn't want to make the trip back home.

Although many of the dancers felt they lost track of time, they were anxiously awaiting the rest periods. Doctors were on hand, prepared to help in any dilemma. However, the worst calamity anyone encountered was sore feet. The dancers used a total of 24 tubes of Ben Gay and three dozen Ace bandages.

Other community people contributed to help the dancers. Campus restaurants such as McDonald's, provided hamburgers for the dancers. Donuts, soft drinks, and newspapers were also provided.

Food and entertainment helped keep the dancers' spirits up, but most agreed that "people" were the most important element in the marathon. One dancer expressed it best, saying "cooperation replaced competition" in this marathon, unlike those of 1920's. The joint effort was evident in the final moments of the marathon when everyone joined hands for the last few dances.

Although most dancers felt they entered the marathon because it was a good cause, the prizes may have been an incentive to others. The first prize was an all expense paid weekend to Las Vegas. The National Brewing Company also contributed between \$1,500 and \$3,500 in scholarships.

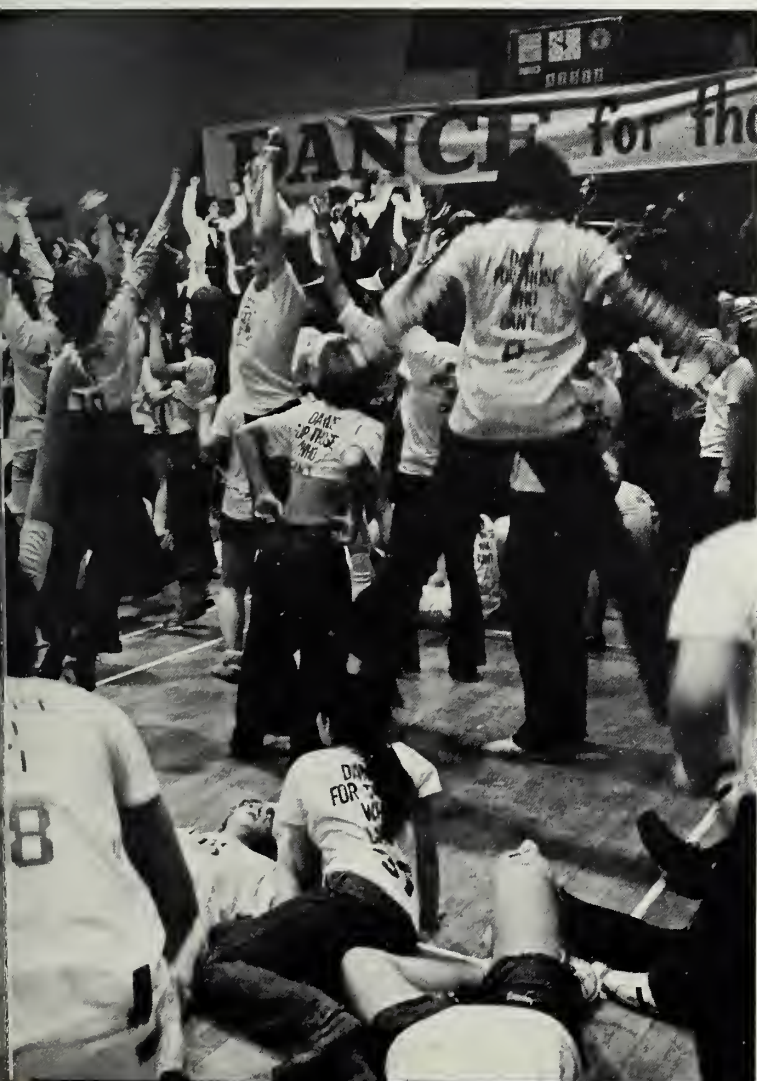
The winner of the marathon, Dennis Graff, a sophomore in Commerce, and his partner, Judy Jo Hunt, then a student at Gibson City High School, raised \$3,886.51. They were sponsored by the First National Bank of Gibson City.

Graff emphasized the most frustrating part of the marathon was travelling downtown three and four weeks before the dance, trying to raise money from sponsors. Graff added his physical endurance helped him quite a bit. He is presently a member of the University's basketball team.

Graff said many of the dancers felt Saturday morning was a period when they were least enthused. The gym was fairly empty by that time. Graff said he passed the time by studying, working on puzzles and doing just about anything imaginable to keep his mind occupied.

In addition to the trip, the winning couple also received a large trophy from the Colt 45 liquor company and two \$500 scholarships which they gave to charity.

After Graff learned he had won, he claimed he felt speechless for the first time in his life. He emphasized the marathon was a good cause and "when you do something to benefit someone else, your good intent helps you in the end."



Ken Zoline

The Plotting of the University's History

by Andrea Viravec

Evelyn Turner





When you were little you might often have prayed that if you should die before you wake, you hoped the Lord would remember to take your soul up to heaven. However, you probably weren't much concerned what happened to your body. Now we're all a little older and know that it takes a little more than hoping to get us past the pearly gates and that bodies are buried in cemeteries. But how many people can walk past Mt. Hope Cemetery between Florida and Pennsylvania avenues without feeling a bit uneasy?

If you can conquer your goosebumps long enough, you might find it worthwhile to just wander through and read a few tombstones and absorb some history at the same time.

According to Norris V. Lateer, owner and secretary at Mt. Hope, the cemetery was first plotted and surveyed Oct. 25, 1856. The original cemetery was only 16 blocks, but additions in 1859, 1875, 1884, 1903 and 1912 have increased its size to 35 acres. A portion of the cemetery is dedicated for public use as a potter's field and the poor or unidentified dead of the county are buried there. There are no tombstones or markers in this section. A portion of the cemetery is also dedicated to veterans from the area.

Although there are no physical separations, the cemetery is really a number of cemeteries in one. A portion of it is used by the Jewish faith and the rules and regulations concerning it are designated by the Jewish religious leaders of the community.

Another cemetery, Roselawn, next to Mt. Hope by the Law Building parking lot, used to be owned by the University but is now owned privately. Many faculty members are buried there. According to Lateer, the University wanted to move the bodies into Mt. Hope Cemetery and use the Roselawn space for other purposes but ran into some difficulties. To move bodies from their original gravesights, you need the consent of the next of kin. When most of the bodies you want to move are of people who died in the 1870's, it might be hard to find those whose permission you need unless you have connections in the beyond.

Pennsylvania Avenue was originally called Cemetery Road and was the southern end of campus. At that time even the South Farms didn't exist. In the 1940's during the

war, the cemetery and all the land surrounding it were off limits to University students. But since cars were also forbidden, this rule was not too hard to enforce.

Lateer said the cemetery's proximity to campus is more of a benefit than a detriment. Although many fraternities and other groups test their nerves with stunts in the cemetery late at night, little damage is done. There is a state law prohibiting anyone from entering a cemetery after dark and the University and city police keep a close watch for troublemakers.

In order to reassure the faint-hearted who must trek past the cemetery late at night, Lateer says there are no ghosts. "It's really quiet out here." The only time he or one of the caretakers suspect unearthly goings-on is when they are missing some tools or equipment.

Of the approximately 14,000 bodies in the cemetery, many are those of well-known faculty members of the University. With the help of Maynard J. Brichford, the University archivist, a tour of the cemetery revealed the burial places of those who had important roles in the founding and development of the University.

John Milton Gregory, the first regent of the University, is buried between Altgeld Hall and the Administration Building on campus. He was buried there at his request and the marker for his grave bears the epitaph "If you seek his monument, look about you." His second wife, Louisia C. Allen Gregory is buried in Mt. Hope Cemetery. She is particularly important because she was the University's first female teacher. She was an instructor in the home economics department.

Stephen Alfred Forbes was appointed to the staff in the 1880's. He was an entomologist, a civil war veteran and Dean of the College of Science. He is buried in Roselawn cemetery near Fourth Street and the dormitory which bears his name.

The practice of naming buildings after certain individuals was not established until the 1940's. Before that time buildings were ordinarily named for the function they served such as the Administration Building or English Building. Most of the buildings which we now connect with a name,

Right: Looking hale and hearty in his later years, Coach Zuppke filled his hours indoors, far from the cheering crowds he faced in his career, with his favorite hobby, oil painting. **Below:** These two tombstones lie within a few feet of each other, across the street from Memorial Stadium. Huff and Zuppke as athletic director and coach in the 1920's produced many winning teams.

Bill Mattheessen



Bill Mattheessen



once had other titles. Even after the policy was changed, buildings were most often named after those who donated funds for their construction.

Thomas J. Smith served on the Board of Trustees from 1897 to 1903. Although an impressive tall monument marks his grave in Mt. Hope, his real monument is Smith Music Hall for which he donated the funds.

Harker Hall was originally called Chemistry Hall. Its name commemorates Oliver Harker, who was dean of the College of Law from 1903 to 1916 and who is now buried in the cemetery in the section nearest the Florida and Pennsylvania residence halls.

Cyril G. Hopkins is buried right near Forbes. Students nowadays associate his name with the dormitory, Hopkins Hall, but when appointed to the University by Pres. Thomas J. Burrill in the early 1890's he was an agronomist and a pioneer of soil conservation.

One tombstone framed by some of the buildings of the South Farms is that of George E. Morrow, who established



University Archives

the experimental fields known as the Morrow Plots.

Pres. Edmund J. James, 1904-1920, left the presidency of Northwestern to come to Illinois. By 1909 he was a national figure and was discussed as a candidate for the U.S. presidency in 1916. According to a picture history of the University of Illinois, *Illini Years*, his administration was characterized by an international flavor. Although no buildings bear his name, he has been remembered through the establishment of the Edmund J. James Scholar Program.

Other great figures of those years, Robert C. Zuppke and George A. Huff are buried within sight of Memorial Stadium, which was erected through their efforts. Without measuring, one can see that their tombstones, which are parallel and just a few feet away from each other, are even with the fifty yard line of the field.

Zuppke became head coach in 1913 and produced champion football teams at Illinois in 1914, 1915, 1918, 1919, 1923, 1927 and 1928. Huff, a graduate of the University in 1890, returned to become the first athletic director in 1897, a

position which he held until 1936.

The Memorial Stadium field is named in honor of Zuppke, Huff Gymnasium is dedicated to the man who was also the first director of the School of Physical Education.

Completing what could be called a triumvirate of University sports history, Louis M. Tobin, publicity director of athletics during the Huff-Zuppke era, is buried just to the right of those two men, right off of Fourth Street.

Following James as president was David Kinley, who was then dean of the graduate college. Unlike the James years, Kinley's ten-year administration was characterized by his businesslike procedures with the Board of Trustees and he efficiently completed many of the long range plans begun by James. The mausoleum in which he is entombed is located near the potter's field in Mt. Hope.

Pres. Harry W. Chase and Arthur H. Daniels both served briefly after Kinley and before the 12-year term of Arthur C. Willard from 1934 to 1946. He had been on campus for 21 years as part of the Engineering department. *Illini Years* said that Willard was called the best-dressed man on the campus, a hard worker and an advocate of more cultural courses for technical students. His term was one of great crisis with the Depression and World War II. His grave is far away from the University airport which bears his name, but it, being the largest university airport, is a fitting tribute to the man who got the University through so many rough years.

Roger Adams, head of the chemistry department from 1926 to 1954, is buried in the eastern part of the cemetery. The building bearing his name is located on Matthews and Oregon.

Lloyd Morey, who was controller and financial vice-president at the University for 33 years, became president when Pres. George D. Stoddard resigned in 1953. He was president for only two years and the tombstone on his grave is marked by a simple wreath, present on all the presidents' graves.

Mt. Hope is the oldest cemetery in the twin cities. It is there that the first man to build a house in Champaign, Mark Carley, is buried. The mausoleum in which he lies is plain cement with rusted hinges on the door. Only the words "Carley" and the year "1872" are on the door.

Lateer said many of the old farm families from the area also have large sections of the cemetery set aside for their kin.

A tombstone with an interesting story behind it, is that of a Chinese student, Evan Yu Wen Hon. He died here at the University, far away from his home and family in 1955. In order to assure that he was given a decent burial, the University community collected enough money for a coffin and tombstone inscribed in both Chinese and English. It is located in the western part of Mt. Hope, on Pennsylvania Avenue.

Buried at the foot of his parents' grave is Sen. William B. McKinley, a student here from 1869 through 1872 and a member of the U.S. Senate in the 1920's. When he died in 1927, the whole community mourned, for he was a man who did not forget the people who had been important to him in the beginning of his career.

His special fondness for the University is evidenced by the many buildings which he donated, most notably McKinley Hospital on Lincoln Avenue. He also contributed the funds for the McKinley Foundation on the corner of Third

Tom Harm



and Daniel and the University YMCA-YWCA. His grave is marked by a tall pointed column.

The upkeep of the cemetery increases every year and right now averages between \$20,000 and \$25,000 yearly. One full-time superintendent and one to five temporary men are needed to take care of the grounds.

The University's more lively affiliation with Mt. Hope Cemetery is its use by many students and class groups. The forestry department often brings classes there because the cemetery contains many rare species of trees.

Art classes often come out to sketch in the spring, and photography students also find the cemetery's many old and worn markers great subjects.

An unauthorized use of the cemetery is excursions of naked fraternity pledges in the wee hours of the morning.

Lateer added, "I feel cemeteries should be a place where people can wander around and explore." He used as an example, the visit by a group of grade school children last spring. Lateer said he thought the teacher was probably trying to get the children over their fear of death, something which is not easy for a child (or adult for that matter).

There are a number of rules for visitors of the cemetery. No children are allowed unless accompanied by someone who will be responsible for their conduct. No picnicking, hunting, running dogs or disturbing of birds, squirrels and other wildlife is allowed. And "no person will be permitted to use boisterous or profane language or in any way disturb the quiet and good order of the cemetery." You never know who might be listening or trying to sleep.

FARM MANURE
LIMESTONE
ROCK PHOSPHATE



Left: A pioneer of soil conservation, Cyril G. Hopkins, holding a sign describing the kinds of fertilizer used in the 1890's. **Below Left:** Mt. Hope is the oldest cemetery in the twin cities, having been established in the 1860's. This series of tombstones bears evidence to years of wear by wind and rain. **Far Left:** This Chinese student died far away from his home and family and money collected by the University community paid for his burial and tombstone. **Middle Left:** Thomas J. Smith was a trustee of the University for a short while at the turn of the century and is best remembered for his contribution of Smith Music Hall.



Evelyn Turner

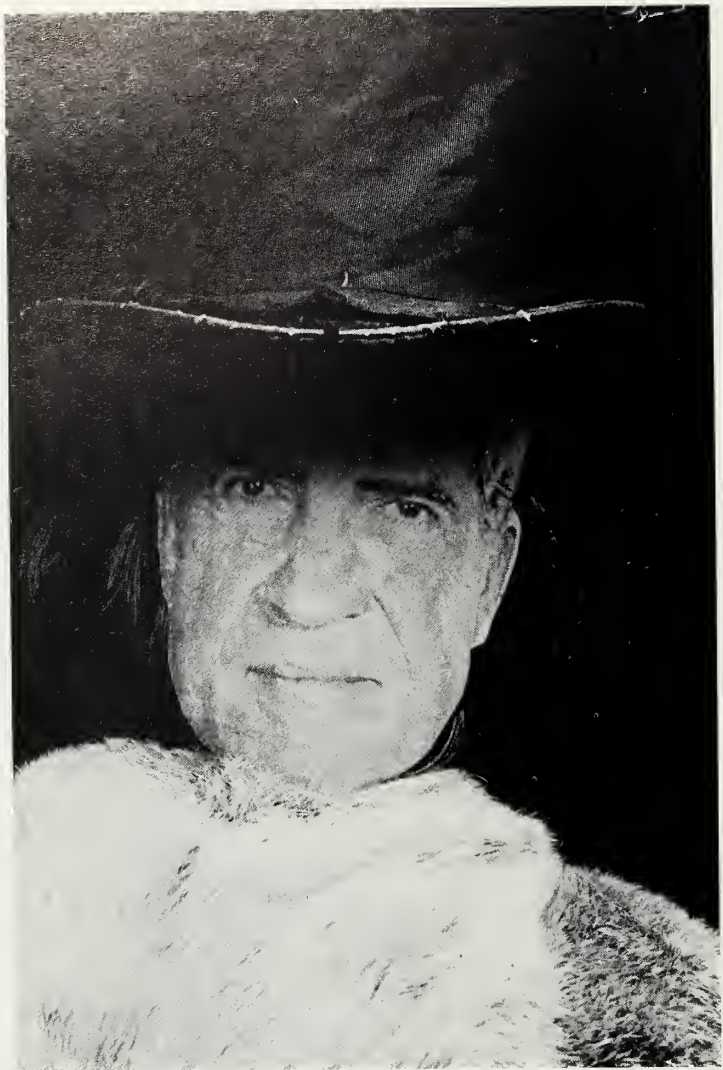


the Last Night in October

Photo Essay by Chris Walker









The return of the parents . . .

by Sharon Cohen

On May 4 and 5, 1973 the University was invaded — by moms. Moms of University students walked on the Quad entered classrooms, shopped in campustown, and even visited the bars. It was the annual celebration of the Mom's Day weekend at the University.

The '73 campus Mother's Day took on a special meaning because it celebrated the 50th anniversary of the University's Mother's Association. In honor of this event, the association presented their gift to the University, the Anniversary Plaza.

Located just south of the Illini Union, the plaza had been the subject of much controversy. The plaza faced some opposition because many persons felt the bushes and the grass that once covered the area shouldn't have been replaced by cement.

On March 9, Paul J. Doebel, the director of campus security, said the Anniversary Plaza "is not going to be stopped nor will it be in the future." Doebel argued that the project was a gift from the Mother's Association and it would be improper to stop it. Doebel added, "Students who violate construction will be subject to appropriate action."

Members of the Mother's Association hadn't anticipated this response. Eloise Worthy, executive secretary of the Mother's Association, said she never thought she would need student approval since the plaza was planned to improve the quad. Worthy said she was surprised at the students' reaction to the project since the "gift" was designed to create a "free place for the students to gather."

Action by students to interfere with the construction was negligible, however, and the plaza was completed on schedule.

The Mother's Association allegedly deliberated for two years before deciding on the plaza presentation.

The association financed the entire project. Most of the money came from the sale of student survival kits, which are sold during finals week.

The plaza was constructed and designed to be used for outdoor concerts, programs and speakers. Worthy hoped it

Doug Pherigo



Vicki Schremser



would become the "heartbeat of the campus."

On the morning of May 5, the mothers turned out for the dedication ceremony. The previous day the plaza got its initial use when a visiting company presented a production of Shakespeare's "As You Like It."

Nostalgia was a dominant theme during the campus weekend. Bow ties, saddle shoes and bobby socks took over the Assembly Hall when the Illini Union Student Activities (IUSA) presented the 55th Spring Musical, "Guys and



Benny Sieu

Top Left: The New Shakespeare Company was the first to use the remodeled piece of the Quad now known as the Anniversary Plaza, a gift from the Mother's Association. **Bottom Left:** These two University co-eds modeled the latest in spring fashions in the annual fashion show in the Illini Rooms of the Union Saturday afternoon. **Left:** Typical of most who visited that weekend, this mom, serene and full of love, flaunts a corsage and balloon. **Below:** The 55th Spring Musical presented by IUSA was "Guys and Dolls." Leading the chorus is Wendy Lee Pacenta as Miss Adelaide, longtime fiancée of Nathan Detroit.

Art Burkhalter



Dolls." The student musical played for two successive nights before large audiences, made up of many parents.

Wendy Lee Pacenta portrayed Miss Adelaide and Tom Mula portrayed Nathan Detroit, the two leading characters. Supporting them were Chuck Russell as Sky Masterson and Sara Ivey as Sarah Brown.

IUSA also organized other events under their theme, "You've Come A Long Way, Mama." An old fashioned ice cream parlor at the Illini Union Tavern and Commons became one of the most crowded places during the weekend.

The Union presented a style show where University students and personnel got an opportunity to model before the moms. IUSA organized an Arts and Crafts Fair on the patio of the Union, where items made and designed by University students and members of the community were on display.

Other parts of the campus were also bustling. The Horticulture Club organized a flower show which was open to the moms for the entire weekend.

Activities were also planned for the mothers of black students. The Black Mom's Day program included a drama presentation by The Afro-American Drama Workshop, a dance, music and poetry presentation by the Afro-American Dance Group, and the UIUC Black Concert at the Krannert Center for the Performing Arts. One of the highlights of that event was the appearance of actor-playwright Ossie Davis, who was a guest performer in the presentation of "God's Trombones."

Mom's weekend was of importance to all mothers who attended, but May 5 was of special significance to Mrs. Anna T. Nagata. Besides being her birthday, May 5 was the day Mrs. Nagata was named "Mom of the Year." Mrs. Nagata, La Grange, was nominated by her daughter, Jane, a freshman at the University.

... it's a family affair

by Sharon Cohen



Bright orange and blue flat-top hats dotted the stands in Memorial Stadium on the afternoon of October 13. Many men, a little paunchier and a little balder than the usual male student population, strolled the campus area; some of them wearing shirts displaying the words "I'm a dirty old Illini dad." It was Dad's Day again at the University.

On October 12, the annual Dad's Day festivities began with the selection of "King Dad." The father chosen to represent all of the dads was Jack Blue, R.R. 2, Clinton. Blue was nominated by his daughter, Mrs. Jackalie Lichtenwalter, a sophomore majoring in geography.

Blue was described by his daughter as a "small-town, small-time farmer." He took part in many of the weekend festivities and was crowned Saturday afternoon at the Illinois-Purdue football game.

Blue was also given recognition at the annual Dad's Association meeting Saturday morning where elections took place. Frank J. Babich of Downers Grove was elected president of the Association for 1973-74.

A faculty member, two student organizations and a special student were presented with the University's Dad's Day Awards at the Krannert Center for the Performing Arts, at the close of a Dad's Day concert by the UIUC Varsity Men's Glee Club.

The winners of the second annual awards were Prof. Wil-

liam A. Ferguson, of the mathematics department; Atius, the sophomore activity honor society for women; Sachem, the junior activity honor society for men and Karin Madura, a senior in LAS who is active in Volunteer Illini Projects.

An event of particular interest was the demonstration of the PLATO computer. On Saturday morning, the University dads had their opportunity to see the newest electronic aid in education.

Prof. Donald L. Bitzer, the recipient of the Vladimir K. Zworykin Award of the National Academy of Engineering, explained the PLATO computer-based education system to the dads.

PLATO is an educational tool that has been designed to assist in routine teaching and help clarify concepts that might be difficult to present otherwise. PLATO also frees teachers to give personal attention and help students. A typewriter keyboard is used to communicate with the computer system. Students can also send information or queries into the computer by touching parts of the image on the screen.

To begin the weekend festivities, the circus came to town that cold and rainy Friday afternoon. Camels, elephants and clowns announced the arrival of The Ringling Bros. and Barnum and Bailey Circus. They performed before crowds of families Friday and Saturday night in the Assembly Hall.

Far Left: Jack Blue, wearing his "King Dad" crown, waves to the crowd at half-time during the Illinois-Purdue game. **Bottom Three:** The Illini Rooms in the Union were transformed into a noisy, crowded gambling parlor as

cigar-smoking dads wagered their bets at the Dad's Day Casino. **Below:** Richard Gish and John Morgan sing "Depends on What You Pay" from the Celebration Company's presentation of "The Fantastiks."

Evelyn Turner

Music soothes the savage beast and also dads weary from living it up with their offspring. So, the intramural department sponsored a Dad's Day jazz concert at the Intramural-Physical Education Building featuring the Medicare 7. Also, the Illini Union Student Activities (IUSA) presented for this year's annual Dad's Day Musical, "The Fantastiks."

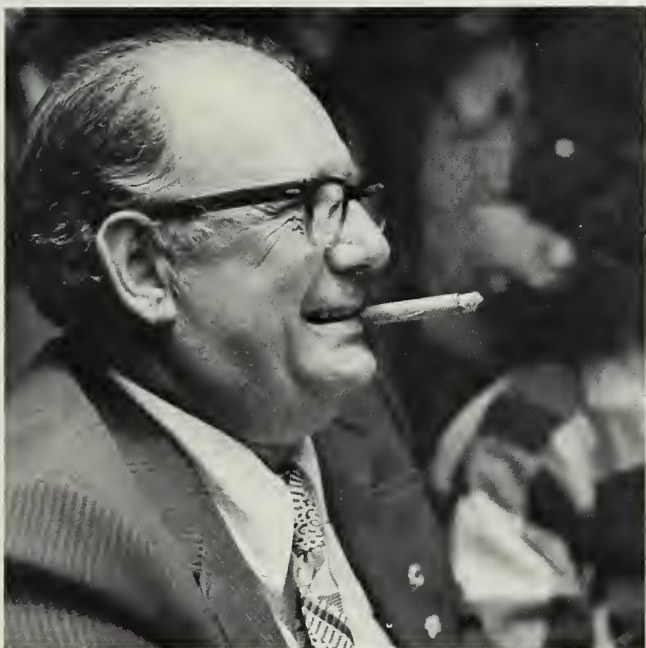
Another favorite gathering spot for University dads was the Illini Union. The Illini rooms became smoke-filled gambling parlors as cigar-smoking fathers waged their bets at the Dad's Day Casino.

Local bars and restaurants were packed with visiting parents throughout the weekend. Many bars like Chances R and Dooleys, took on a new atmosphere as dads gathered with their sons and daughters to buy drinks and absorb the campus mood. Advertisements in local papers and billboards everywhere reminded students and their families of the special spots where they were welcome to take part in the festivities.

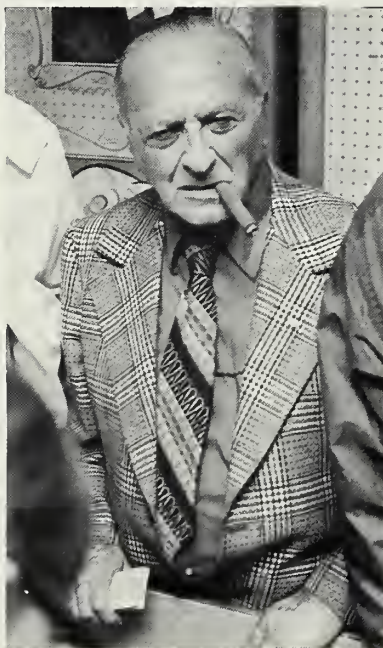
Providing a relaxed atmosphere was the Krannert Center for the Performing Arts where Varsity Men's Glee Club sang to large audiences of visiting families. The show was appropriately titled "For The Man Who Is Obviously Apparent."

Champaign witnessed the American premiere of "Richard's Cork Leg," an Irish comedy written by the renowned playwright, Brendan Behan.

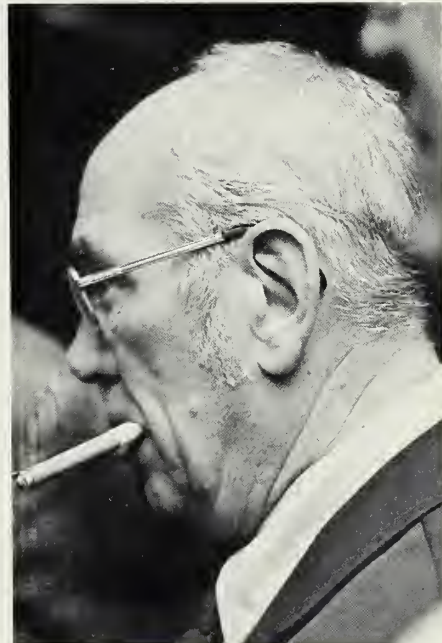
But, late on Sunday afternoon, the local hotels and restaurants began to empty out. "Welcome Dad" signs posted in front of the campus houses were removed and put back into the attics to await use next year. The quad was emptier. Students returned to their less than perfect behavior. And visiting parents went home a little poorer from feeding their clans all weekend, but with hearts full of happy memories.



Tom Harm



Tom Harm



Tom Harm

Tracing the tracks of Homecoming

by Vicki Johnson



University Archives

Commencement is a time for seniors, family and friends. But Homecoming is for all . . .

The original Homecoming, while simple in its conception, was far-reaching in its consequences as it marked the birth of a worthy idea. That idea is now a tradition on just about every college campus in the United States.

Homecoming has a special significance at the University of Illinois, for it was here that the tradition began. In 1910 on the steps of the YMCA the idea was born. Two students, Elmer Ekblaw, Jr., and C.F. "Dab" Williams were trying to think how Shield and Trident, a senior honorary society, could justify its existence. Remembering how they had been doused in water, then paddled and put through other indignities, they decided it was time for the organization to do something besides "whale the stuffings out of a flock of promising juniors," as Ekblaw stated it.

Their idea was to have a reunion similar to the Old Home Weeks in New England which celebrated the founding of the cities. They figured the ideal time for the event would be when football was the magnet — in the fall of the year.

The idea caught on. On Sept. 20, 1910, headlines of The Daily Illini read: "Plans for Monster Gathering Fostered by Senior Society Meets Universal Approval — Thousands Are Coming!"

Special trains ran on all the tracks leading into Champaign-Urbana to accommodate all the home-comers. The Illinois Union rented cots to sororities and fraternities at 25¢ each in order to bed down some of the 3,000 returning Illini. Hotels and tourist homes all displayed "No Vacancy" signs by the time the weekend arrived. Never had so much interest been aroused in any University event like this.

Parades, marching bands, student processions and cam-

Left Special trains ran on all the tracks leading into Champaign-Urbana to accommodate the first home-comers in 1910. Below This is a typical gathering of Univer-

sity students — at Homecoming time 1911. They are members of the hobo band which satirized everybody from the University president on down.



University Archives

pus decorations provided a festive climate for that first Homecoming. The climax of the weekend was the Saturday afternoon football game between Illinois and Chicago — at that time one of the great athletic rivalries in the United States.

"They (Chicago) believe that despite the odds against them this year, their team will win as it has for seven years past," joked one Illini football player. "The Illini do not agree." To the pleasure of their fans, the Fighting Illini outdid themselves that afternoon as they beat the Chicago Maroons 3-0 with a dropkick by Otto Seiler '12.

Word of Illinois' successful Homecoming celebration soon spread to other college campuses. The following year the University of Wisconsin at Madison and Indiana University staged similar reunions. By 1912 universities all over the United States were following suit, and by 1913, the Illinois

tradition was well on its way to permanence.

Over the years each university adopted certain traditions as part of their Homecoming festivities. Here one of the early traditions was the hobo parade with its rough-and-ready buffoonery-take-offs on almost everybody from the University president on down. Another annual feature was the stunt show during which individual students and fraternity and sorority groups matched their wits and talents on the campus auditorium stage.

Another popular attraction was the parade with endless chicken-wire-and-crepe-paper floats representing every dormitory, sorority and fraternity on campus. As if the floats weren't enough, each housing unit displayed papier mache figures in their front yards, drawing more attention than neon signs. These decorations were judged for their creativity and for their representation of the Homecoming theme for that year. A traveling trophy was awarded to the winners.

On Friday night the guys in their "nobbiest" suits paired up with gals in their floor length formals and promenaded over to the student union where they danced to the music of the campus' closest approximation of Benny Goodman.

And of course, there was the Homecoming queen, Miss Illinois, and her "court of honor" consisting of 10 co-eds who represented each of the universities in the Big Ten Conference. These university beauties, judged on appearance, height, carriage, poise and personality, would stand above the scoreboard of the stadium at the beginning of the game and unfurl the Big Ten flags as each university's song was played by Illinois' famed marching band.

While many believe the queen was a part of the original Homecoming, the first queen contest actually was not held here until 1936. In 1950 the University not only crowned a queen, but unknowingly discovered a star. The queen was Mildred M. Fogel, better known today as actress Barbara Bain, most famous for her starring role in the CBS series "Mission Impossible". Bain's fans would hardly recognize "Millie" from her coronation picture in the yearbook as she stands smiling in front of her court wearing a midi-length straight skirt, scuffed saddle oxfords, carrying a bouquet of mums and bearing the makeshift crown.

Another legendary Illini, although not a movie star, put on an astounding performance at the 1924 Homecoming. Harold "Red" Grange scored four touchdowns in the first 12 minutes of the game. Coach Robert Zuppke took "the Galloping Ghost" out of the game after that, but Grange returned in the second half to score a fifth touchdown. Grange, formerly of Wheaton, Ill., later went on to fame as one of the pioneers of pro football.

To the dismay of some, many of those glorious traditions of the past have since become mere nostalgic memories. Many of them lost their relevance during the activism of the 1960's, others disappeared as the money to support them disappeared. But some are still around today, in a modernized version.

Most of the University's students today have never heard of the Homecoming hobo parade. There seems to be no mention of it in the early 1930's — so it must have died quietly. The stunt show seems to be revived every three or four years, but never two years in a row. Some professors claim students exhaust their stunt-show talent in the classroom. During the in-between years, a variety show takes its place. Usually a local choral group, the singing and dancing Young Illini, perform a stage show.

The float parade was abolished last year because of a lack of interest. "We were all set for a parade last year, but only one float entered," said Paul Asheim, coordinator of Homecoming activities this year. "There just wasn't any enthusiasm for it."

The Homecoming dance was discontinued two years ago because, "It was just a gathering for freshmen," Asheim

said. In 1970 only 460 couples attended the dance, and the event lost more than \$1,000.

The dance was replaced this year with a concert by a rock n' roll band called Reverend Rock and His Righteous Rollers' Revival Meeting.

House decorations are still popular, mainly among fraternities and sororities. It gives them an excuse to enjoy the beautiful fall weather that usually precedes Homecoming weekend, and gives them cause for regret as they watch their efforts melt with the traditional Friday night rain. Some traditions never die.

The Homecoming queen lineage has been unbroken here. This despite the fact that the queen contest was ruled out of this year's activities as "irrelevant" and "sexist".

Farley Peters, chairwoman of the Illini Union Board which finances all Homecoming activities, said the board voted against the queen contest because "we didn't think it was benefiting anyone."

She said the board's main objection to the queen contest was that it was a "purely exploitive program," which "put women on stand to be voted solely on their beauty".

Another female board member, Bev Limestall, said the contest was too sexist because the voting was based only on a girl's picture displayed at various voting booths on campus. "It wouldn't be so bad if the girls were judged on something besides looks," she said.

Last year a precedent was set when students voted for one of 10 queen finalists by dropping coins in a can under each girl's picture. The queen, Chris Carter, a Delta Gamma, collected \$1,091.60 for the United Way Fund. All proceeds went to charity.

Credit belongs to Sigma Alpha Epsilon fraternity for sponsoring the queen contest this year. One week after the Illini Union Board decided there would be no contest, SAE member Michael R. Ebert decided to keep the tradition alive. "I talked to some of the guys at the house about the contest,



University Archives





1951 Illio

Far Left The first hobo band parade was put on before the public, and its advent was received with acclaim. **Bottom** Senior hobos of 1917 are arrayed as everything from Hula maids to the Hicksville mounted police — not forgetting the Kaiser's goat and the knitting fans. **Left** The Homecoming queen of 1950 (center) was a University coed named Mildred M. Fogel. Today she is better known as actress Barbara Bain of "Mission Impossible" fame.

"Ebert said. "At first they weren't sure about it, but it kind of snowballed."

"Homecoming just wouldn't be Homecoming without a queen," Ebert said. "We thought it was a relevant tradition. The queen is supposed to represent school spirit and be a liaison between students and alumni. It brings together some school spirit," he added.

The fraternity decided to drop the procedure of voting by charity contributions this year and return to the traditional voting by ballot. "Although the charity idea was good, the queen was elected by who had the wealthiest friends," Ebert said.

The U of I is not the only university where Homecoming traditions are struggling. Other Midwest schools reflect a similar situation.

At Indiana University in Bloomington, the queen contest was abolished in 1969. According to Bill Wilson, staff writer for the Indiana Daily Student, blacks were permitted to enter the contest but they never won. Consequently, the black students protested and the Alumni Association, which raises money for Homecoming, voted to end the contest.

Secretary of the Indiana Alumni Association, Max Skirvin, said student participation in Homecoming hit rock bottom in 1969 during the Vietnam War. However, Skirvin said, enthusiasm seems to be picking up again in the past couple of years.

Indiana celebrates Homecoming beginning with a pep rally followed by fireworks on Friday night. Most of the 35

fraternities and 20 sororities enter floats in a parade on Saturday. Following the floats are "fun units" comprised of students from each housing unit. "These units are made up of a bunch of kids trying to act crazy and inject their spirit into others," Skirvin said. "Last year 200 students tied themselves together with a long rope attached to an 18-inch wagon painted with the words "Beat Michigan".

"We work hard to make Homecoming a success, Skirvin said. "We feel it's worth the effort."

The University of Wisconsin still has a queen contest, but "it's no big deal," said Jim Podgers, campus editor of the Daily Cardinal. "Homecoming here is very unorganized," he added.

According to Podgers, Homecoming at Wisconsin is mainly for "alums, sororities and fraternities." The Greek organizations decorate their houses for the event and prizes are awarded to the most creative. There is no parade.

"People here really enjoy football games," Podgers said. Liquor is a prerequisite of every game — yet I guess there is something special about homecoming," Podgers added.

One Homecoming custom has survived at Wisconsin. Each year the third-year law students line up under the goal post carrying canes and wearing derbies. When the cannon is fired, the law students run the length of the field until they reach the opposite goal post. Then they throw their canes over the goal and run under it, trying to catch their canes. Legend has it, if the student catches his cane he will win his first law case.

University Archives





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At Illinois State University in Normal, there wasn't much student participation in last year's Homecoming, according to Amy Iutzi, junior in LAS. There hasn't been a Homecoming queen at ISU for the past three years because minority students felt they weren't represented.

In order to spark more student spirit this year, ISU students plan to celebrate Homecoming for an entire week prior to Saturday's football game. The agenda includes a Mardi Gras, talent show, bonfire, street dance and old horror movies, Iutzi said.

But despite strains of apathy, revision and modification of Homecoming activities — Homecoming is here to stay at the U of I, thinks Joe Sutton, editor of the Alumni News. Sutton pointed to the resurrection of the popularity of fraternities and sororities as evidence that the "traditional college functions" may go through periods of dormancy, but always seem to be revived.

"Men and women who belong to fraternities and sororities seem to be natural joiners and organizers," Sutton said. "They keep Homecoming alive while they are on campus and when they graduate they are always the ones to come back."

Sutton said Homecoming is an "intangible" thing that isn't meant to be analyzed. But he said when you talk about abolishing Homecoming "That just won't happen."

In his Homecoming message to the University in 1912, President Edmund J. James accurately predicted the endurance of college Homecomings:

"The best thing of all about Homecoming is that 50 years from now, when it has become an inevitable tendency among Illini to drift back for these days to meet their college friends, to explore their college haunts, to marvel at the progress since their days, to wake up in the morning, perhaps, and tremble over an unprepared lesson or two, to forget not to smoke on campus, then will the spirit of Illinois Homecoming be more fully felt or blessed."

University Archives





Marla Edelman

Far Top Left University students display their post war spirit on the auditorium stage during the annual stunt show. **Bottom Left** A lovely coed, with a Miss America smile, is escorted to the Homecoming dance of 1960. The dance was discontinued two years ago due to lack of interest. **Left** In 1972 students voted for Homecoming queen by dropping coins in a can under each girl's picture. Chris Carter won the contest by collecting \$1,091.60 for United Way. **Below** Members of SAE man table for voting.



Richard Fantus

Homecoming '73

End Of the Line?

by Vicki Johnson

Illinois managed to salvage several traditions at this year's 63rd Homecoming celebration on October 27, despite the bleak outlook which characterized the planning of the event.

Diane Jeckel, a senior from Delavan and a member of Pi Beta Phi sorority, reigned as queen. She was selected from a field of 83 queen applicants which drew a total of 1,700 campus-wide votes.

The daughter of Russell Lee Jeckel '50 and Mary Wallace Jeckel '48, Diane Jeckel was the official queen even though the contest was conducted by Sigma Alpha Epsilon fraternity, according to Vern Hampton, associate dean of campus programs and services.

Chris Walker



Top Right: Faithful Fighting Illini fans, sheathed in plastic to protect them from the rain, watch the Illini beat Iowa 50-0 at this year's Homecoming. **Bottom Right:** Greaser-dressed students flocked to the Illini Union to dance to the rock n' roll music of Reverend Rock and His Righteous Rollers' Revival Meeting. **Far Right:** Diane Jeckel, a Pi Beta Phi from Delavan was elected this year's queen out of a field of 83 applicants.

Art Burkhalter



"I was just in complete shock when I found out I won," Jeckel said. "I called to tell my parents at 3 a.m. when I found out. They didn't believe me, so they called me back the next day to see if it was really true."

Jeckel said she thinks the queen tradition is essential to the spirit of Homecoming and very important to alums. "I received all kinds of letters and telegrams from alums congratulating me. A lot of them didn't even know me. Most said they thought it was 'a lovely tradition,'" she said.

Other members of her court included: Marcia Hager, Julie Spitz, Mimi Lee, Elaine Moyer, Laurie Tsukayama, Cathy Rice, Lynn Olson and Diane Kummer.

Despite the traditional Friday night rain, six trophies were awarded in the house decoration contest for creativity and the rendition of this year's theme 'Grease the Hawkeyes'. Winners were: Phi Sigma Sigma, Sigma Phi Delta, Kappa Delta, Triangle, Delta Phi, and Busey Hall.

According to Paul Asheim, coordinator of Homecoming activities this year, bad weather hurt badge sales, the principal source of financial support. So far \$700 has been turned in from badge salesmen, and Illini Union Student Activities still has hopes of meeting their \$900 zero budget goal.

"This is the first year the Athletic Association gave us permission to sell badges at the football game," Asheim said. "If we didn't, we probably wouldn't meet our goal and the Illini Union Board might put an end to all future Homecoming activities because we'd be losing money."

Asheim said the future of Homecoming is uncertain. The Illini Union Board (IUB), who has control over the budget, decided not to sponsor the queen contest this year because they felt it wasn't "relevant" to students.

"All students aren't fulfilled by a lot of IUB sponsored activities such as Trivia Bowl, the Bridge Championships or the College Bowl, but that doesn't mean they should quit sponsoring them," Asheim added. "When I graduate in December, I don't know if anybody will push for Homecoming as hard as I have. Enough people on the board are against it — there could be a fight," he said.

The IUB budget has to be submitted in February. If IUSA doesn't meet its zero budget by that time, Homecoming may be excluded from the budget.

However, Asheim is hopeful the budget will balance out as soon as the rest of the badge sale returns are in. "They'll always call it Homecoming even if there's just a football game. And on that designated game day, the alums will always come back to campus," he said.

The Friday night pep rally was attended by only about 1,000 people. Coach Bob Blackman introduced the players at this time. Asheim feels the main reason for low attendance was due to a lack of publicity. However, the Young Illini stage show at Krannert played to a full house both nights and they are already thinking about next year's program.

The free 'mini-concert' held Saturday night in Illini Rooms A, B, and C attracted a large crowd of greaser-dressed students who came to dance to the rock n' roll music of Reverend Rock and His Righteous Rollers' Revival Meeting. There was a best-dressed (greasiest) contest, and a dance contest. Prizes from the Illini Union concession stand and cafeteria were awarded to the winners.

And of course, the Fighting Illini scored a 50-0 win over the Iowa Hawkeyes



Kevin Horan

by Jane Karr

Watching Chief Illiniwek strut ahead of the band downfield during halftime in Zuppke Stadium "gave me goosebumps," John Bitzer, Chief Illiniwek since 1970, said about his visions of the Chief as a child.

Bitzer, a pre-dentistry senior and member of Beta Theta Pi fraternity, followed in the footsteps of his father, the eighth Chief Illiniwek who performed in the 1947 Rose Bowl. "If my father hadn't been Chief Illiniwek I wouldn't have thought of becoming Chief," Bitzer said.

With 30 others, Bitzer tried out for Chief Illiniwek in May when he graduated from Shelbyville High School and became the second freshman Chief Illiniwek since the tradition began in 1926.

The Chief is chosen by Everet Kissinger, Marching Band Director, on the basis of his dancing ability. The first four Chiefs performed authentic Indian steps but that tradition was discarded because the audience could not see the intricacy

of the small war dance steps. There are no set routines but three different eagle spreads are required.

Bitzer started Indian dancing as a Boy Scout Explorer in Shelbyville when his troop traveled throughout Illinois exhibiting authentic Sioux and Cheyenne dances.

Being Chief hasn't affected Bitzer's lifestyle. "I'm a Chief on the weekends," he said, "no one recognizes me as Chief Illiniwek when I'm off the field."

Bitzer attends about two extra functions a week. "I've been to just about every grammar school in the area," he said. Bitzer participates in high school assemblies, YMCA groups, boy scout meetings and presents Eagle Scout awards.

"I've really enjoyed it," Bitzer said about his four years as Chief Illiniwek. "I never would have met the different people I did otherwise."

Illiniwek in the language of the Illini Indians means "we are men". This name was given to the tribe by friends and



Tom Harm



Tom Harm

Jim Baird



Far Left And Above Chief Illiniwek does not perform authentic Indian steps because the steps are too small to enliven football crowds. Right The Chief salutes the crowd at the football game as they sing "Hail to the Orange".

From Eagle Scout to Indian Chief



neighboring tribes of the Illini in appreciation of their manliness and honor. The term "Illini" was first adopted by Col. Clark E. Carr in his book, "The Illini," written in the 18th century. Coach Robert Zuppke suggested naming the Chief "Illiniwek".

The first Chief Illiniwek was Lester Leutweiler, a Univer-

sity sophomore who performed authentic Indian steps in a homemade outfit of turkey feathers during halftime at the 1926 Illinois-Pennsylvania game in Pittsburgh. The performance was so successful it was repeated until Leutweiler graduated in 1929.

A. Webber Borchers, now an Illinois state representative



Tom Harm



Tom Harm

Far Left And Above Chief Illiniwek prances ahead of the Marching Illini during halftime. **Right** The Chief stands with his father, Robert Bitzer, who was Chief during the late 1940's. Bitzer returned to campus for Dad's Day to match dance steps with his son at halftime.



Marla Edelman

from Decatur, was Chief Illiniwek in 1931-32. He was the first to see the value of developing the ceremony into a tradition at the University. "To create a tradition you have to have an insignia or symbol," Borchers said, "a turkey feather outfit wouldn't do. It was too wonderful an idea to let die."

Borchers went to the University Band Director, Ray Dvorak, and asked permission to purchase an authentic Indian costume to pass from chief to chief. The depression made it difficult to secure funds through the University so a Champaign merchant, Issac Kuhn, agreed to donate \$500 for an authentic outfit.

In August of 1930 Borchers hitch-hiked to the Pine Ridge Sioux Reservation in South Dakota using \$34.50 collected from sororities and fraternities. He chose a Sioux reservation because they were famous for their elaborate war bonnets.

The outfit was made by 30 Sioux women under the supervision of "an old woman who spoke no English," Borchers said. According to Borchers the woman had helped mutilate General George Custer's body at the Battle of Little Bighorn.

Borchers spent three weeks on the reservation. "I lived in an Indian tepee with an Indian family," Borchers said. "I was officially taken into the Aoglaoa clan with a sacred pipe ceremony."

The outfit arrived for the November 8, 1930, Army-Illinois football game in New York City's Yankee Stadium. Borchers wore it for the first time leading the marching band

down Fifth Ave. "It's the most outstanding tradition at any university in the land, with no intentions of disrespect to the Indians," Borchers said.

The original war bonnet holds 102 eagle feathers, real otter skins and tufted horse hair. "One of the sacred feathers with an authentic medicine bundle tied to it, was lost in a game," Borchers said. Each feather represents a brave deed, he added.

Borchers started the custom of writing Chief Illiniwek's name on the war bonnet. The original bonnet contains the name of all Chiefs until 1967 except "Princess Illiniwek," Idelle Smith. In 1944 there was a shortage of men due to World War II so Smith took the position for one year. All other Chief Illiniweks hold their post until graduation.

Borchers boasts of being the only chief that rode a horse onto the field at Zuppke stadium. From his mount he also threw a lasso around the goal post.

In 1965 Fred Cash doubled as Chief Illiniwek and a member of the football team.

The original Indian garb, refurbished by Robert Bitzer, is located on the second floor of the John Phillip Sousa Museum in the Band Building on campus. Borchers said he personally payed for the suit's cleaning and repairs for 20 years.

The present costume was purchased in 1967 as part of the University marching band uniforms. It was made by a group of Indians in Wisconsin and cost about \$600, according to Everet Kissinger, Marching Band Director.

Memorial Stadium

War heroes remembered, coaches dreams realized

by Christopher Cashman

It was October 18, 1924, Homecoming at the University of Illinois. A crowd of over 67,000 people packed into a newly erected Memorial Stadium on the southern edge of campus. The dedication ceremonies had just come to a close as the throng sat in anticipation of what would come to be known as the most memorable game in Illinois football history.

Before November of 1923, Illinois Field, on Wright between Springfield and University, was the site of all Illini football and baseball games. It is still the home of the Illini baseball team. But as the school grew in numbers, so did the attendance at the games. The seating capacity was constantly enlarged between 1900 and 1921 to keep up with increasing attendance. Nevertheless it soon became apparent that Illinois Field was inadequate for the supporters of the Illini football team. The most dramatic evidence of this came with the 1921 Illinois-Ohio State game when 30,000 fans were turned away from the gate.

George Huff, the University's athletic director from 1901 to 1936, and after whom Huff Gym is named, was the leader in promoting interest to build a new athletic stadium. Huff, along with Robert C. Zuppke, coach of the Illini football team from 1913 to 1941, wanted a stadium not only for football, but dreamed of a sports complex which all students could enjoy.

The drive for a new stadium was speeded into action on April 25, 1921, when Huff told a mass meeting of students there should be a monument on campus to commemorate those people from the University who died in the first World War. "I want to have a great stadium at the University of Illinois," said Huff. "I believe that you will get it."

David Kinley, University president from 1920 to 1930, and Elmer Ekblau, general director of the stadium campaign, aided Zuppke and Huff in a "stadium drive" for funds. These drives were based on rallies calling for support from students and alumni to voluntarily give money for construction of the stadium. The drive climaxed on September 11, 1922, when Huff turned the first spade of dirt marking the beginning of construction.

Construction went smoothly through the next year. Workers toiled at a hectic rate to complete the stadium in time for the 1923 Homecoming game against Chicago scheduled for November. In September of that year, however, construction funds were depleted and Huff was forced to secure a loan to continue the work.

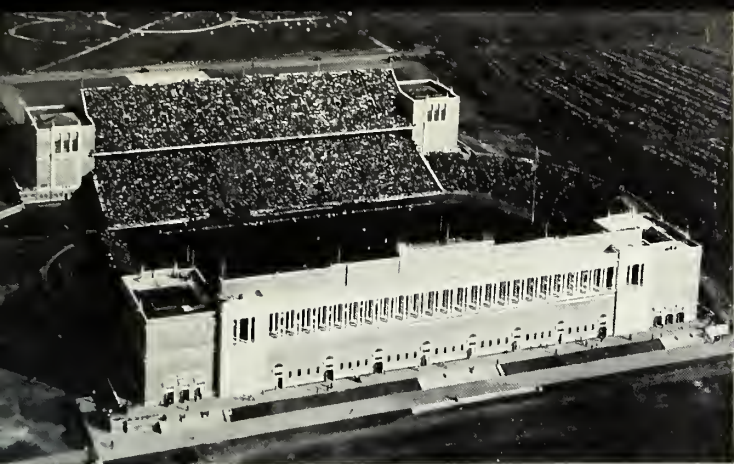
To prevent a similar crisis, a group of students organized an "honor pay-up campaign" that covered many delinquent construction payments and enabled the stadium to be completed in time for its first game in November of 1923.

Upon completion, the stadium cost roughly \$2.4 million. In addition to the football field, and the track, the stadium



also contained basketball and handball courts beneath its bleachers. It wasn't spectacular in its range of activities by today's standard, but was in many ways a realization of Huff and Zuppke's dream, for a sports complex that all students could enjoy.

The stadium, even today, is an impressive structure. Surrounded by vast prairies in 1923, it enabled the University to climb from the reputation of having the worst football facilities in the Big Ten conference, to the envious position



University Archives

Bottom: Illinois held Minnesota at the goal line in the 1915 Homecoming game at Illinois Field. The game ended in a 6-6 tie. **Left:** The continual overflow crowd at Illinois Field easily fit into Memorial Stadium for the dedication game.

University Archives



of possessing one of the truly great stadiums in the country.

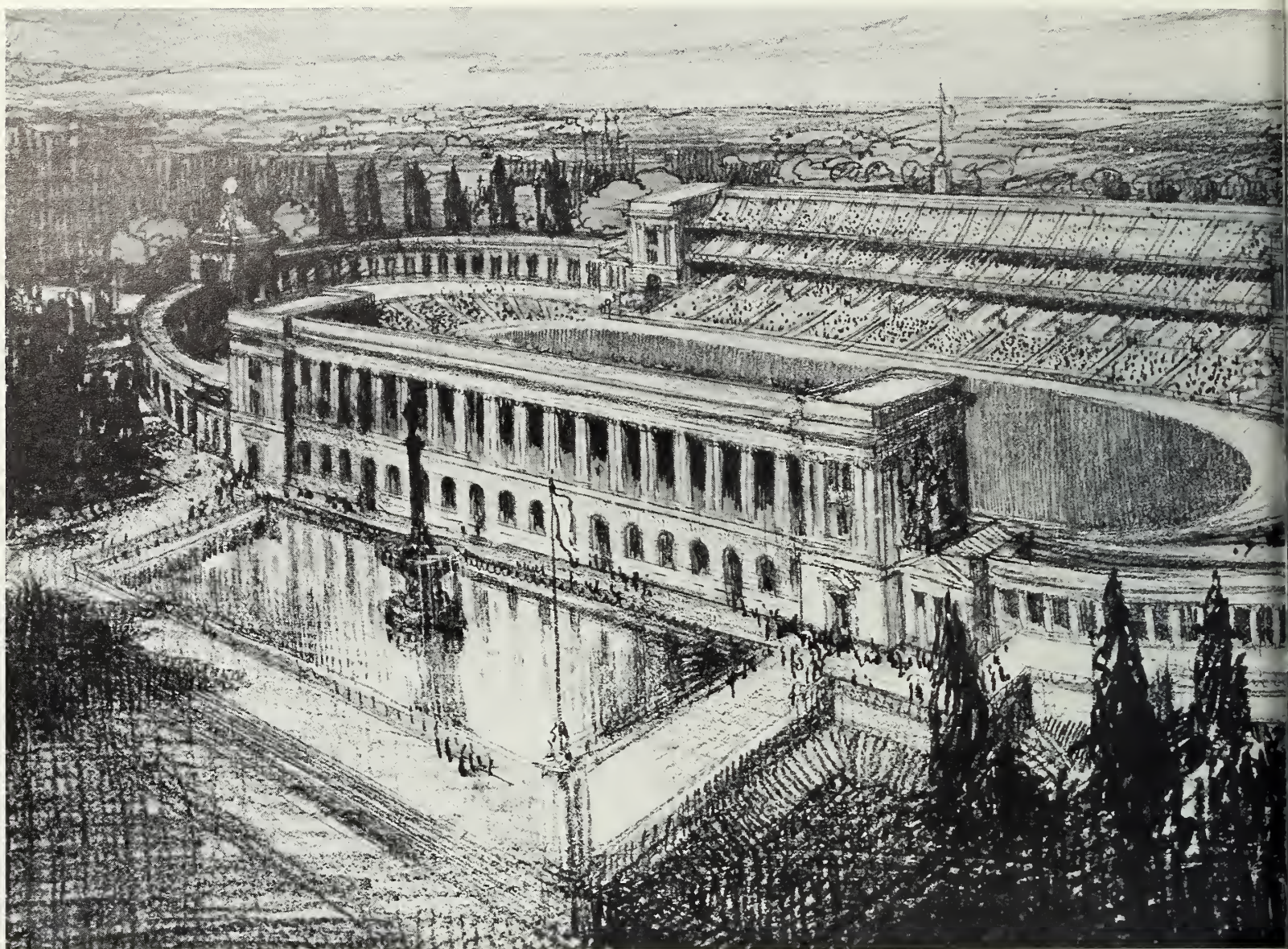
About 67,000 people came to the dedication ceremonies in October of 1924 when number one-ranked Michigan played the Illini in the 14th annual Homecoming game.

"The crowds came early to Homecoming," one account says. "From all directions they came to witness the dedication of Illinois' great war memorial."

At the dedication ceremonies, the invocation was given by the Rev. James C. Baker of the Trinity Methodist Church,

followed by a dedicatory address by University President David Kinley. Dr. W. L. Noble, president of the Board of Trustees, then accepted the stadium for the University as a gift from students and alumni. The bands played the national anthem as Gladys Pennington, assistant dean of women and chairwoman of the Champaign County stadium drive, raised the flag.

Then Col. William T. Merry read the names of the 200 people from the University who died on the battlefields of



France for each of whom one of the 200 columns in the stadium is dedicated. Then the great throng stood silent while a lone bugler (E. E. Newcomb) blew taps.

The game on Dedication Day was perhaps the most famous ever played in Memorial Stadium. It was the game where Harold "Red" Grange became a legend as the "Galloping Ghost."

The game opened with Michigan kicking off to Illinois. Grange took the kick and ran it back 95-yards for a touchdown, bringing the crowd to their feet. Minutes later, Grange again broke loose for another touchdown, this time a 66-yard punt return. Following this, the "Galloping Ghost" ran for two more scores of 55 and 40-yards. All this took place in only the first twelve minutes.

After his fourth touchdown, Coach Zuppke took Grange out and let him rest through the second quarter. Nevertheless, he came back in the second half to run for another touchdown and complete a pass for one more. Grange gained more than 400 yards that day.

The game ended with a final score of Illinois 39, Michigan 14. That year the Illini went on to finish second in the conference behind Big Ten champs, Chicago. (Chicago was later replaced by Michigan State in the Big Ten.)

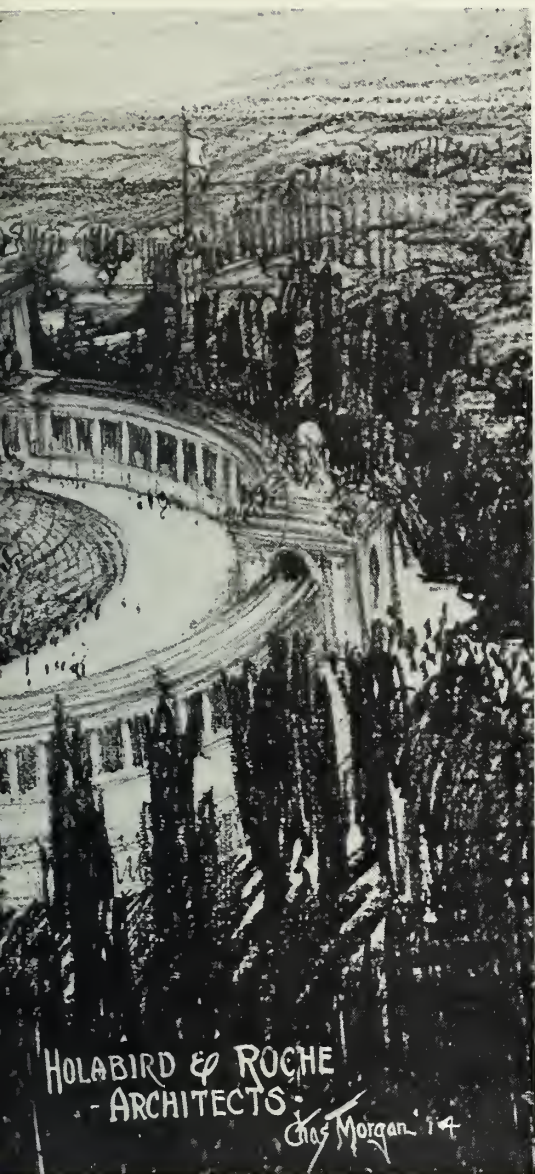
There have been a lot of changes since the Galloping

Ghost frolicked on autumn afternoons with great Illini teams. Prohibition has ended, Homecoming doesn't have the spirit it used to, the Assembly Hall, dormitories, the University's power plant and a host of other buildings now join the stadium in interrupting the monotony of the prairie, and the football team is striving to obtain its once held national prominence.

In 1968, the Robert Zuppke Field monument and scoreboard was completed, changing the official name of the Memorial Stadium to Zuppke Field. In back of Zuppke's monument now stands the Intramural-Physical Education Building which provides all students of the University the opportunity to compete in athletics, and realizes Zuppke's dream for an all-University sports complex.

Soon the stadium itself will undergo a facelifting. On June 28, 1973, a bill was passed in the Illinois House giving the University a \$550,000 budget to renew the stadium. The funds were to be used to replace the stadium's grass with artificial turf and install lights. In October of that year, the bill was still awaiting passage from the Illinois Senate Appropriations Committee.

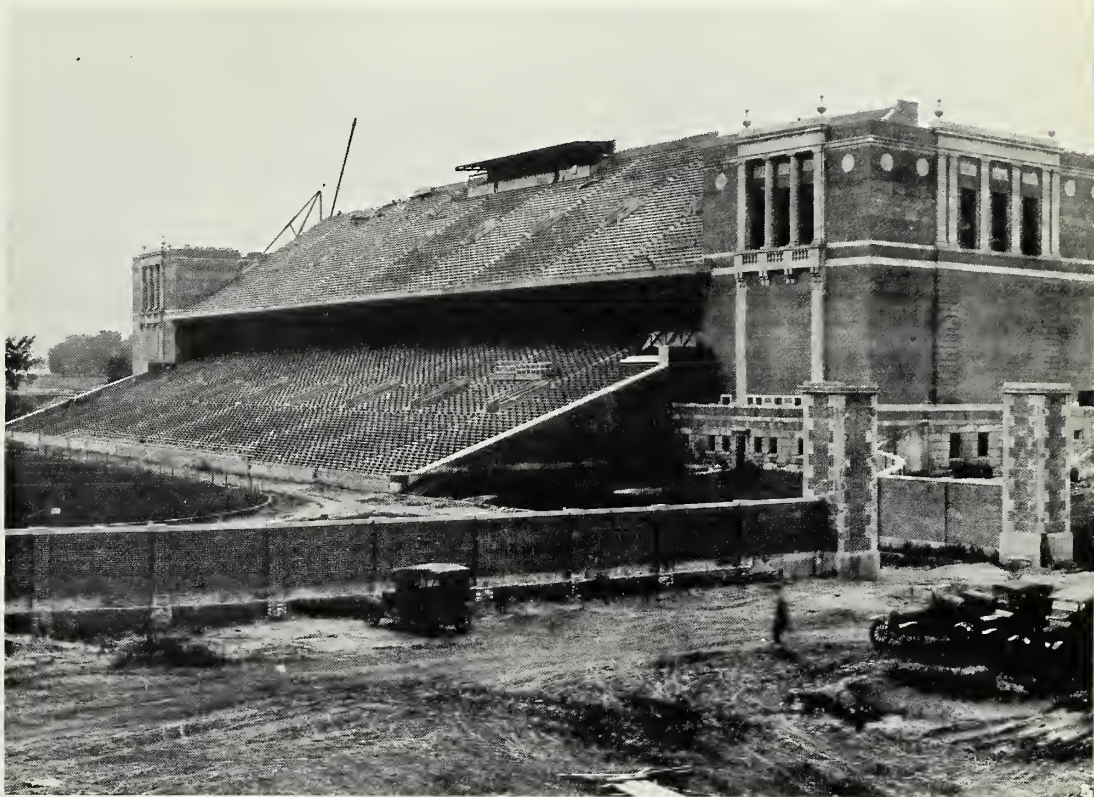
But on October 12, 1973, President John E. Corbally, Jr. announced his plans to begin a "Golden Anniversary Fund



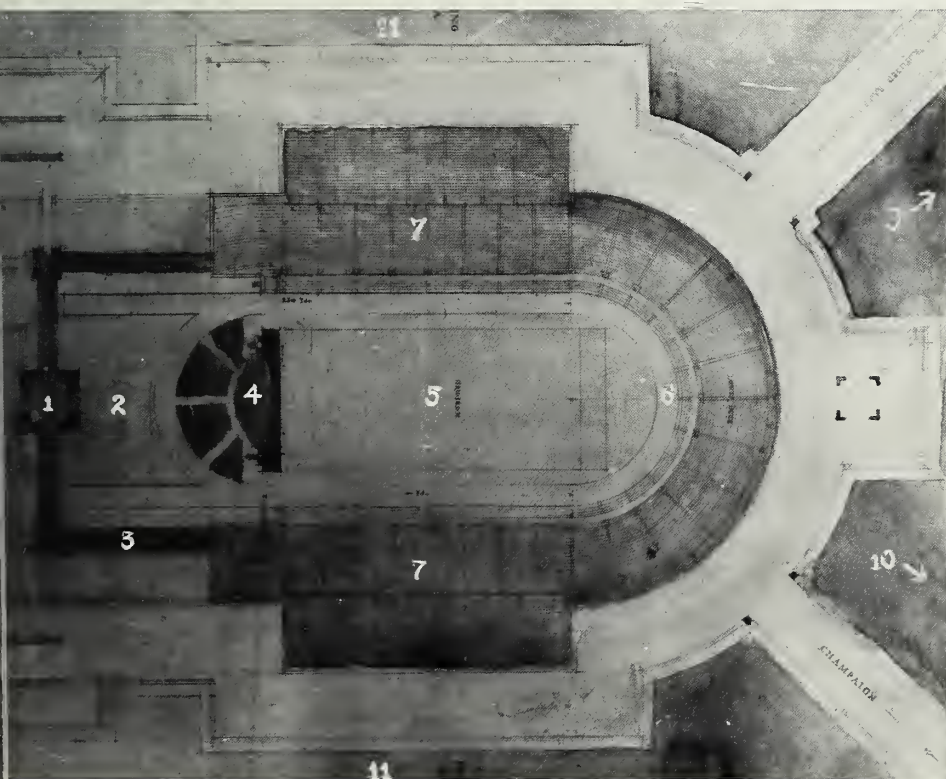
Drive" to secure contributions from members and friends of the University.

Corbally pointed out that finances from the general revenue funds of the State of Illinois are unlikely at this time. "It seems clear to me that current pressures upon the general revenue funds of the State of Illinois, including our own need for funds in support of our 1973 budgets, make it unlikely that this source of funds for stadium improvements either is likely or should be available," he said.

Cecil N. Coleman, athletic director, called the stadium drive the "greatest undertaking by the AA since Memorial



University Archives



Left: Architect's blueprint of the new stadium that was to be constructed on the southern edge of campus. Top left: Artist's conception of Memorial Stadium. Above: The construction of the stadium was nearly complete by mid-1923.

Stadium was built 50 years ago." He said Governor Walker would have vetoed senate action to pass the appropriations made by the House for stadium renovation.

In addition to the lights and artificial turf proposed in the plan, locker and meeting room facilities are to be renovated, and the East Great Hall is to be completed (it was left unfinished in 1924). Total cost of improvements are estimated at \$1.6 million.

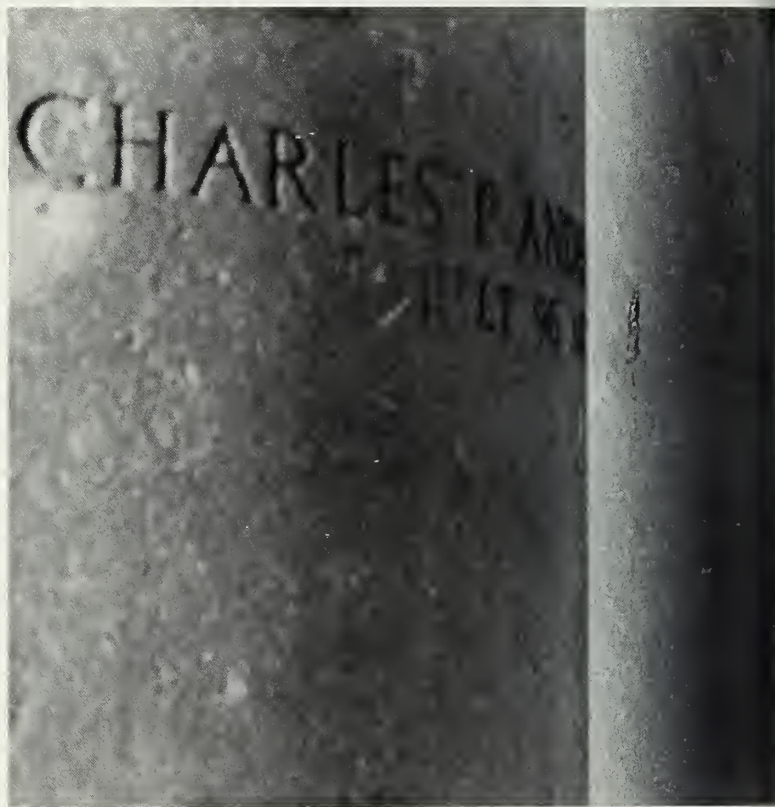
President Corbally said "demands for recreational space have multiplied because of vast increases in numbers of students. The modernization plans will make Memorial Stadium available day and night every day of the week as a functional part of the University's educational, recreational and intramural programs."

William G. Karnes agreed to serve as chairman of the fund drive. Karnes is chief executive officer of Beatrice Foods and is a 1933 graduate of the University.

Chuck Flynn, coordinator for the stadium drive, said that renovation will begin as soon as funds are available. "We'd like to have artificial turf and lights put in by next year (1974)." Flynn estimated the cost of these items at \$650,000.

"We also will be making calls to individuals and corporations in an effort to secure funds," Flynn said. A Golden Anniversary football game is to be held October 19, 1974, to commemorate Memorial Stadium's dedication 50 years ago. Harold "Red" Grange, honorary member of the fund drive will be guest of honor at the ceremonies.

Although some things in the stadium have changed and will change, the 200 columns remain. In many ways they symbolize the purpose and drive that built the stadium 50 years ago. There is a name on each one of those columns, none of them having very much significance to most people today. Taken collectively, however, they are meant to reflect a cause that many felt was worth dying for so long ago and



University Archives



University Archives

Ken Hildreth



so very far away. The next time you walk through the east or west colonnades of the stadium, take the time to look at their names, run your hands over their chiselled indentations on the cold cement, and then look around you at the memorial that was erected to honor them.

"It is said that the monument is most beautiful at night when a full moon has taken the place of the mid-October sun. Then with floods of moonlight bathing the structure, the colonnades stand out like rows of so many giant ghosts hung halfway between earth and sky — come back from the scene of their death." (Daily Illini, Sat. Oct. 18, 1924).

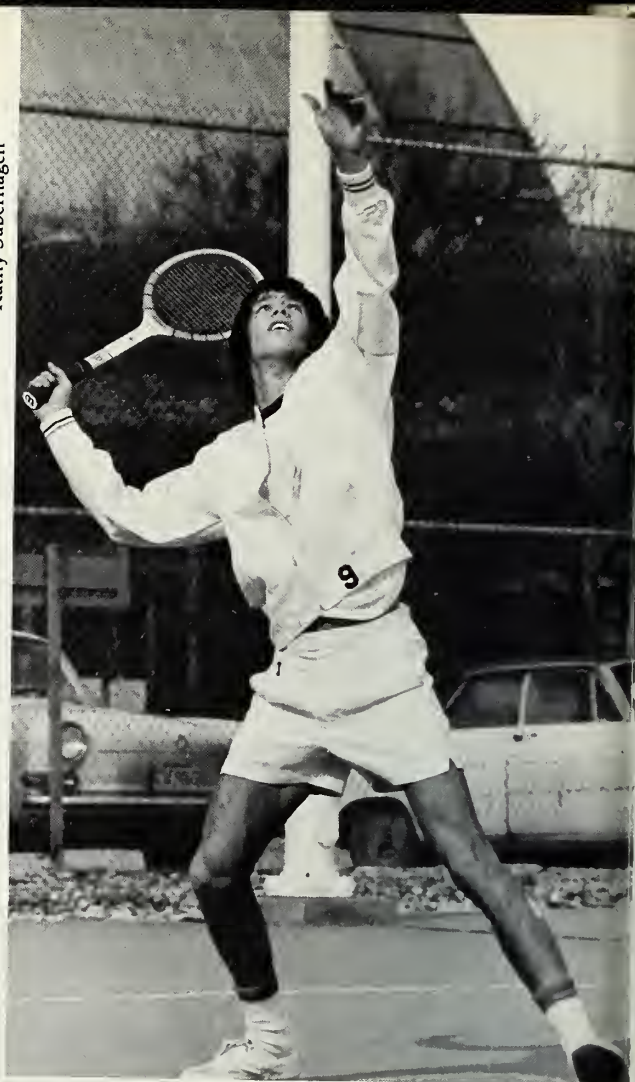
Chris Walker



University Archives

Top Left: Each of the 200 columns in the stadium carry the name of a person from Illinois who died in WWI. They symbolize the purpose and drive that built the stadium 50 years ago. **Bottom Left:** President David Kinley gives the opening address at the dedication ceremonies on Oct. 18, 1924. **Left:** E. E. Newcomb, assistant band director at the University, blows taps in memory of those who died in WWI. **Above:** "It is said that the monument is most beautiful at night when a full moon has taken the place of the mid-October sun." **Far Left:** Stadium after completion.

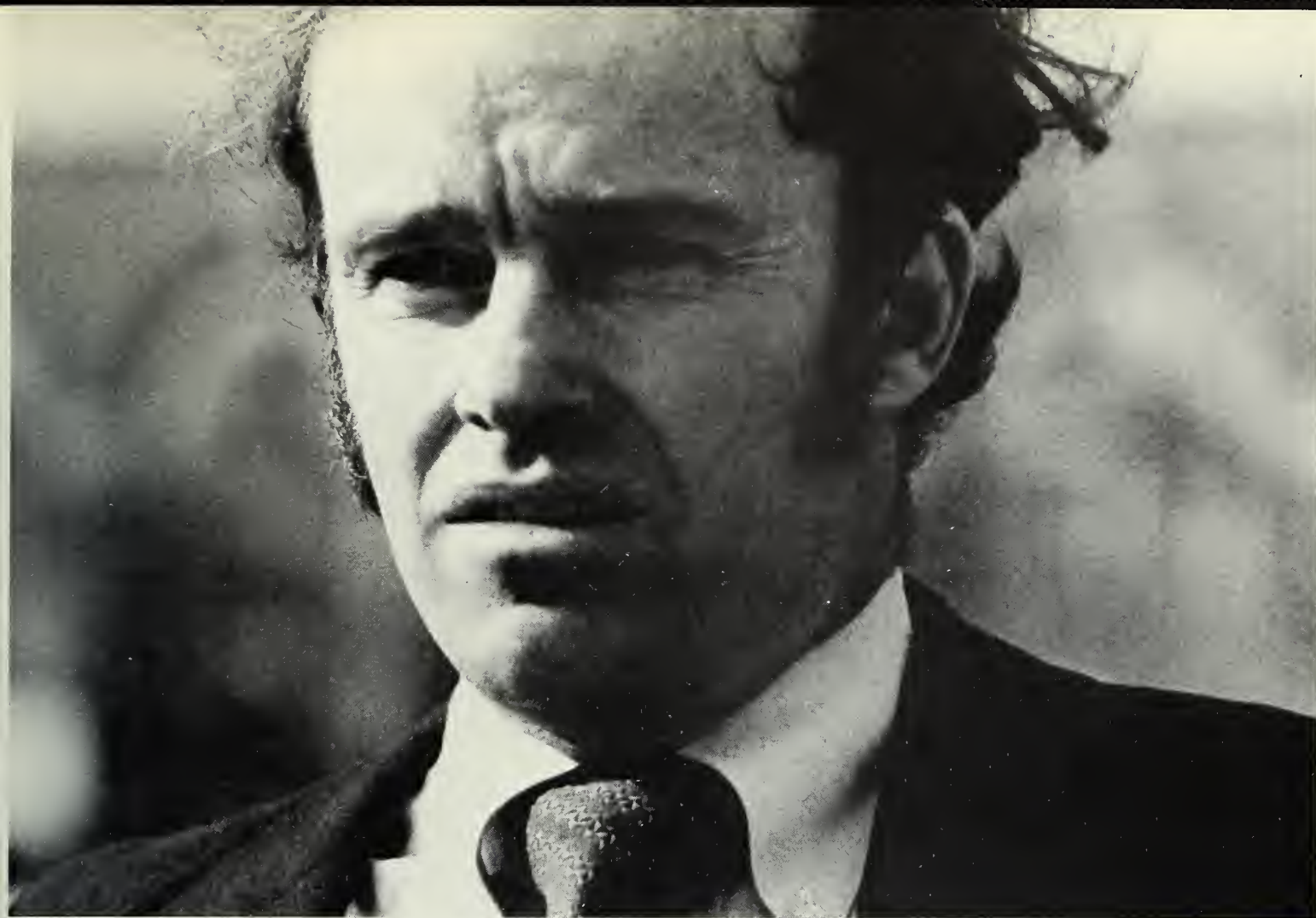
Kathy Saberhagen



Right: Captain Miles Harris prepares to serve. **Below:** Kevin Morrey saw most of his action at the #1 singles slot. Playing against the finest players in the Midwest, he finished with a respectable 5-9 record. **Far Right:** Coach Wright left the squad at the end of the 1973 season to tend to his ranch in Wyoming. The Illini finished 13-4 in his last year as coach.



Kevin Horan



Kathy Saberhagen

In Bill Wright's last year as Illini tennis coach, the 1973 squad finished the season with a dual meet record of 13-4. The Illini placed fourth in the Big Ten championships after a 6-3 Big Ten dual meet season.

The biggest problem for Coach Wright in 1973 was the gaping hole created by the loss of graduated Rod Schroeder and Rick Wack. The two Illini co-captains dominated action in the #1 doubles competition and the #1 and #2 single positions in 1972.

Junior Manuel Amaya became an outstanding member of the 1973 squad with an impressive 9-5 record at the #2 single slot vacated by Wack. Amaya finished the season with a 13-6 dual meet record and was named to the first-team all-Big Ten team at the conclusion of the season.

It was at the #1 singles position that the Illini suffered big losses against some of the toughest competition in the Midwest. Senior Captain Miles Harris, who saw most of his action in #3 singles, was mauled in all five of his #1 single matches. Kevin Moorey fared better in his #1 competition with a 5-9 record.

Juniors Amaya and Morrey were

thrust into the #1 doubles position left vacant by Schroeder and Wack. Nevertheless, the Amaya-Morrey combination finished with a respectable 5-10 record in 1973, mostly against senior competition.

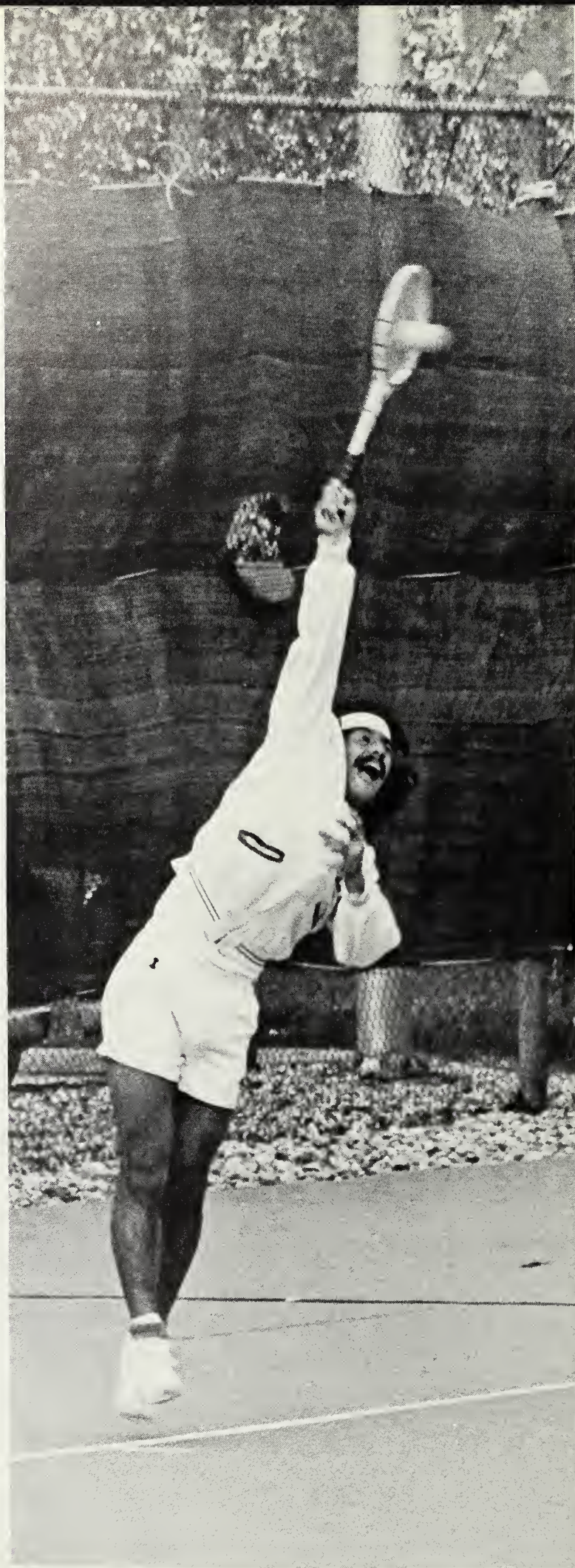
Excellent performances were given by freshmen Webb Hayne and Glenn Hummel, and sophomore Kevin Kelso who helped the Illini squad with an impressive combined mark of 43-14.

Webb Hayne finished the season with a 12-4 record at the #4 singles slot. Kevin Kelso won 13 and lost 2 at the #5 singles, with two victories in

#4 and one at the #2 singles position. Glenn Hummel finished 11-5 at the #6 singles, with one victory in each of the #3, #4, and #5 positions.

Three of the four losses suffered by the Illini in 1973 came at the hands of Michigan, Iowa, and Indiana who finished ahead of the Illini at the Big Ten meet in Madison, Wis. The Illini finished with 71 points in the meet to tie Wisconsin for fourth place. Michigan, once again, won the Big Ten with 159 points.

Tennis



The key to a successful season in 1974 will be improvement in the #1 doubles and singles. The return of experienced Amaya and Morrey will provide a much improved #1 double combination, as well as powerful #1 and #2 single slots.

Bruce Shuman will be the new head coach for the Illini in 1974. The 22-year-old coach graduated from Eastern Illinois where he played at the #1 singles slot. Shuman is as enthusiastic about his first coaching job as he is about the future of the Illini tennis squad.

"I'm in a very pleasant position from a coach's standpoint," said Shuman. "On this squad I have six people that can beat each other." Five of the six starters from 1973 will return in 1974.

Shuman is particularly pleased with his freshman crop for 1974. Freshman Bruce Franks, who could play anywhere from #1 to #6, was eagerly recruited by the coach. Shuman calls Franks a "definite contender for the #1 slot."

Shuman was also pleased that five good tennis prospects from Illinois high schools were walk-ons at the fall practice sessions. Mike Lane, Wayne Morrisson, Rick Shapiro, George Mulopulos, and Sheppard Gould can do nothing but improve the Illini squad in 1974.

"The regulars have improved," said Shuman, "but if they don't improve more than these others, then someone could easily beat them out." Morrey, Amaya, Franks and Hummel will all be competing for the #1 slot. It will be interesting to watch who will come out on top since no one dominated the fall practice sessions. Shuman is considering rotating these players, and possible others, at the #1 slot.

In January, the tennis squad was holding winter practices in the Armory. Although it was an excellent facility for tennis, the team was forced to schedule its practices around ROTC activities and the track team.

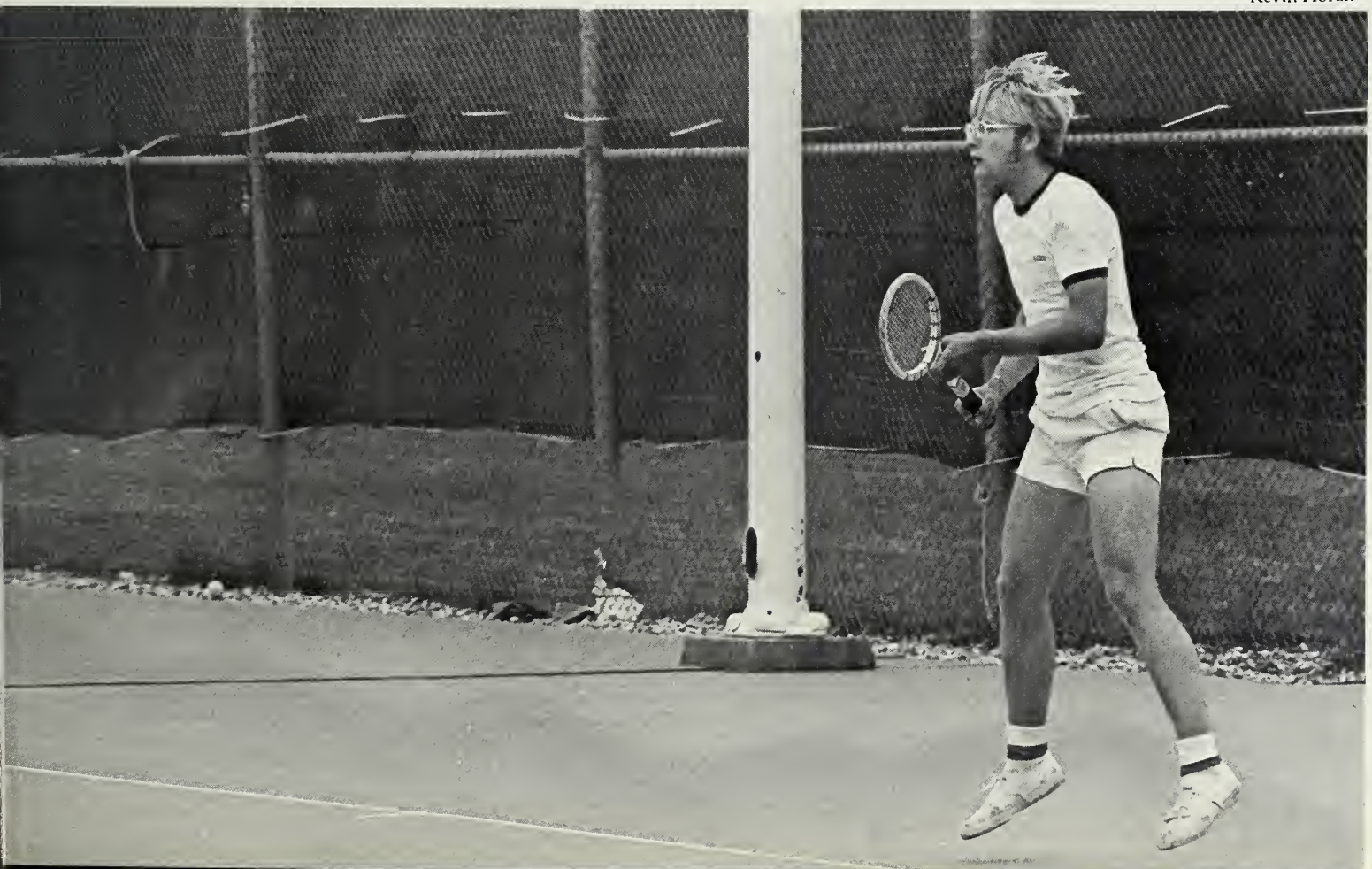
But on January 29th, Cecil Coleman moved the squad's practices to the Great West Hall of the stadium. The action came after a complaint from track coach Bob Wright that the tennis team had abused the \$4,000 pole vault pit when it was moved to make space.



Kathy Saberhagen

Far Left: Manuel Amaya finished 13-6 in dual meet competition in 1973. **Below:** Freshman Webb Hayne finished with a 12-4 record at the #4 singles position. He and the other freshman, Glenn Hummel earned positions on the starting squad. **Left:** Coach Bill Wright gives advice to senior captain Miles Harris.

Kevin Horan



Baseball

Illini Finish 21-13

But Falter in Big Ten

by Steve Pokin

The pitcher sets. He glances with irritation to first base where Illini captain Bob Pollock takes his lead. The lead is three feet longer than the pitcher thinks it should be.

Pollock has studied the pitcher's motion carefully. He knows that this pitch is going home and he is going to steal second.

Pollock breaks on the pitch. He accelerates with knees lifting and arms pumping. His spikes dig into the basepath.

The pitch is low and away. In one deft motion, the catcher scoops up the ball, jumps to his feet while cocking his arm, and rifles a throw to second base.

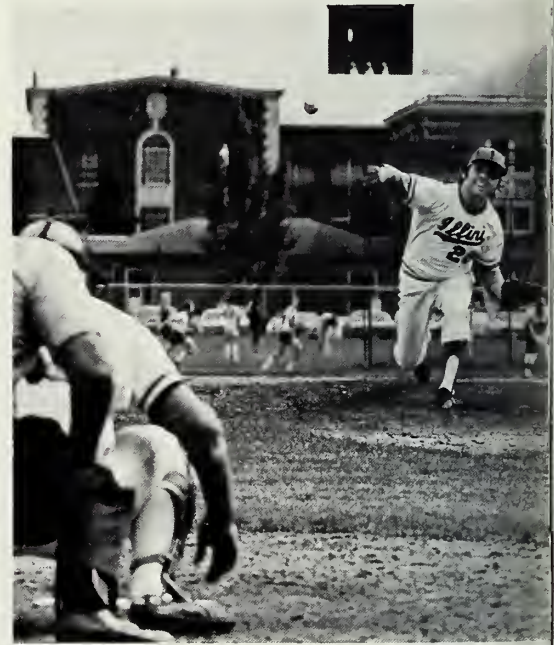
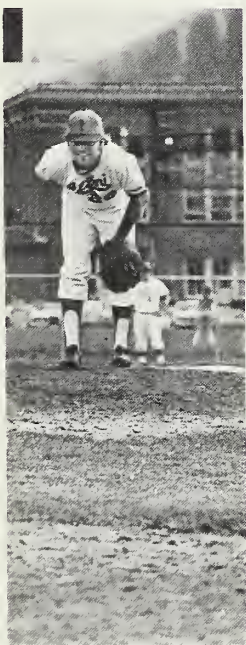
The throw travels straight, low and hard. The shortstop moves toward second base to intercept it. Pollock strides out and eyes the position of the shortstop to determine where to slide.

Pollock sees the shortstop's eyes move in anticipation of the throw. Pollock knows the play will be close — too close. He hits the dirt.

Pollock slides toward the centerfield side of the base. In a cloud of dust, he hooks the base with his left leg while trying to avoid the shortstop's tag.

As the dust clears, both Pollock and the shortstop, with his glove on Pollock's leg, are motionless. Both look to the man in black with pleading eyes. The low sweeping motion of the umpire's arms indicated Pollock's successful steal.

Out of 22 attempted steals in the 1973 Illinois baseball season, Pollock was safe 19 times.



Described as a major league prospect at second base by Illini coach Lee Eilbracht, Pollock captained the 1973 team to an overall record of 21-13. Pollock competed in the 20th World Amateur Baseball Championship in Nicaragua and started in all but six games since taking over the leadoff spot in the Illini line up as a sophomore.

To go along with his larceny on the basepaths, Pollock hit a lusty .347 for the '73 season and was one of the toughest men in the conference to fan. Pollock had a team high of 118 at bats, and let the dark one get by him only twice.

Freshman Jon Siron joined all-conference selection Pollock in the Illini double play combination that executed 32 DP's to their opposition's 11.

Siron hit .310 for the year and a torrid .360 in conference play. Siron also displayed some fine glove work in the field by repeatedly making the difficult play in the hole. For his feats, Siron was named all-conference shortstop.

Named to the conference's third team were outfielders Jim Rucks and Ken Ossola. The strong-armed and heavy-hitting Rucks led the team in hitting for the '72 season with a .346 average and was third in team hitting in '73 with a .321 average.

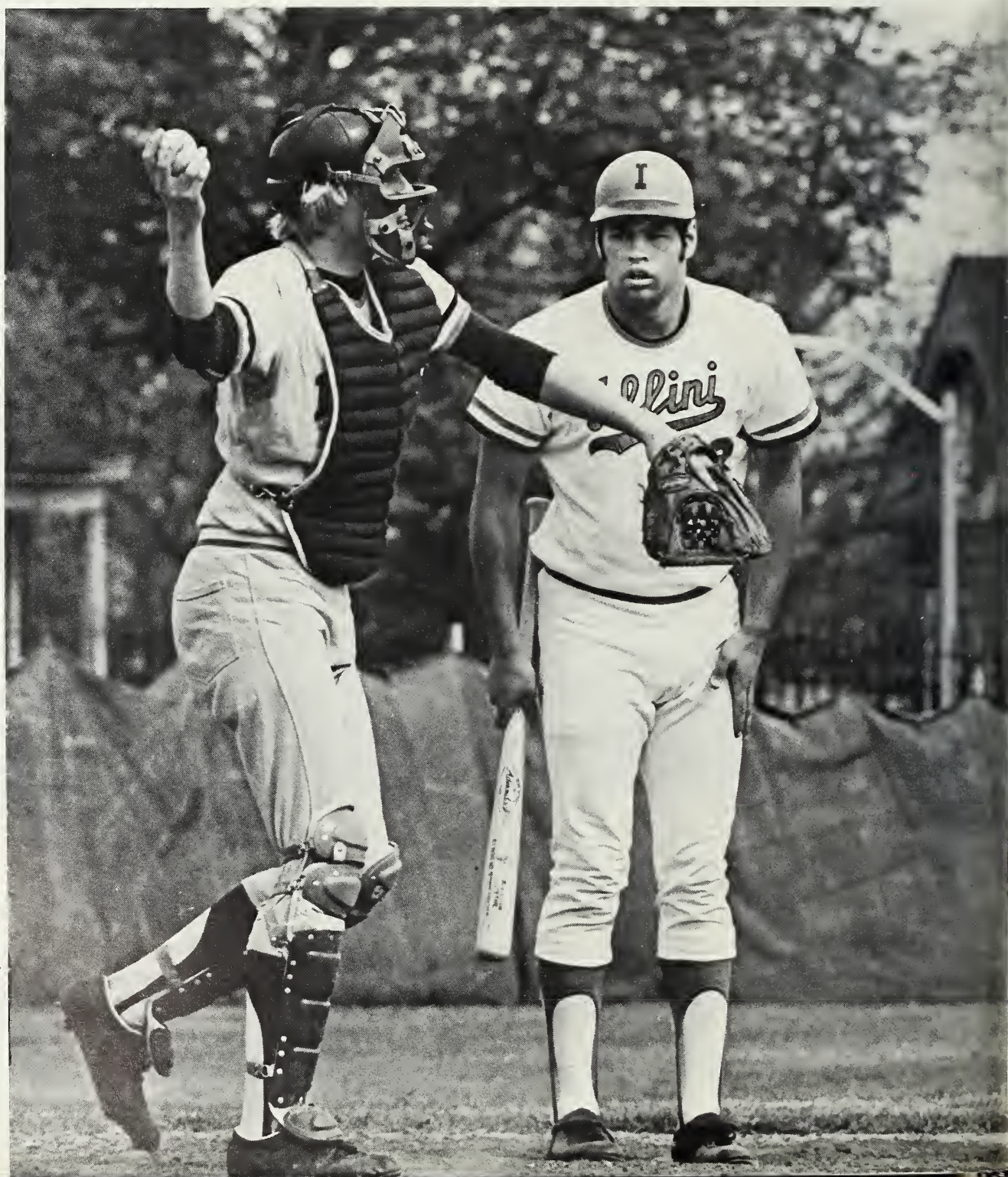
Rucks, a multi-talented athlete, lettered three years in football as defensive end, offensive end, and punter, and in basketball as a forward. Coach Eilbracht calls Rucks one of the most competitive performers at Illinois in the last 20 years.



Photographer Rich Frishman captures the essential motions of pitcher Gary Cook. **Top Right:** Greg Colby singles to right. Colby led the Illini in RBI's in 1973.



Lou Wollrab



Rich Frishman

Ossola, a three-year letterman, ended his career at Illinois in fine fashion. After successful freshman and sophomore seasons, Ossola had a tough time at the plate in his junior year hitting .196 in 23 games.

But Ossola came back swinging his senior year. He led the team in hitting with a .364 average (.378 in Big Ten competition).

In '73 the team hit a healthy .266, but only managed a tie for seventh place with Iowa in the Big Ten.

The '73 season was the first year in which aluminum bats were approved for Big Ten play.

"They help the hitter out because in the colder weather the batter's hands don't sting as much when they connect as they do with the regular wooden bats," said Illini pitcher Jim Goss.

"The ball is also hit sharper with aluminum bats," Goss added.

Aluminum bats have also been approved for NCAA play in the '74 season.

Because the University has changed its schedule, the season must start earlier and, consequently, will be played in cooler weather. Wooden bats may become rarer and rarer.

Pitching, however, was the Illini's weakness. The mound corps was led by the familiar face of senior left-hander Chuck Sommer. Sommer was responsible for one-fourth of the total innings pitched by the Illini staff, picking up seven wins.

Right-handers Gary Anderson, Randy Cordova and Mike Scholz rounded out Coach Eilbracht's rotation. Anderson, a three-year letterman won five and lost four.

Side-winding senior Randy Cordova posted a 2-1 mark while junior college transfer Mike Scholz fastballed his way to a 3-2 record.

Illinois ranked fifth in the Big Ten for pitching in '72 with a staff ERA of 3.91. But when the hitting improved in 1973,



Tom Harm

Top Left: Mike Alley fans at a low pitch. **Left:** Eilbracht labeled Jim Rucks the most competitive athlete at Illinois in the last 20 years. **Above:** An opponent breaks to second on Chuck Sommer's pitch. Greg Colby moves to cover first base line.

the pitching became generous. The staff ERA was 5.55 in '73 Big Ten competition.

Cordova and Anderson were the only pitchers to strike out more men than they walked in conference play.

Opening the season with a 12-3 win over Wisconsin-Milwaukee, and opening conference play with a 4-1 win over Michigan State, the Illini were serious conference title-contenders until the fatal weekend of April 27.

That weekend the Illini dropped four conference games to downtrodden Northwestern and Wisconsin. The Illini ended up with an 8-10 conference mark and a seventh place finish.

The '73 Illinois baseball team was a hard-hitting, aggressive, base-stealing club. They hit .282 and stole 49 bases as a team during the 34 game season. With the graduation of Gary Anderson, Chuck Sommer, Randy Cordova, Bob Cortesi, Jim Rucks and Bob Pollock, Eilbracht will have to look to his future prospects to fill their vacancies.

The '74 squad will return with team RBI leader Greg Colby, along with Ron Lapins, Dave Lundstedt, Mike Mayville, Ken Panique, Al Ryniec, and Ron Siron.

Returning to the mound for the Illini will be right-handers Gary Cook, Jim Goss and Jim Scholz. Returning from the port side will be Rick Reekel.

Below: Bob Pollock connects. Pollock captained the 1973 team, stealing 19 bases and batting .347. Pollock struck out only twice in 118 times at bat.

D. Arthofer



1500 Trips to the Mound

by Bill Costanza



Coach Lee Eilbracht walked out to the pitching mound with Rich Reichardt on third late in the ballgame. Reichardt, then at Wisconsin and later with the Chicago White Sox, was in his senior year and was trying to make an impression on several scouts sitting in the stands. He had been banging out hits and stealing bases all day, and Eilbracht knew that he was going to attempt to steal home in these late innings.

Eilbracht walked to talk to his shaken pitcher. "Son," said Eilbracht, "I know he's going to steal home, everyone in the stadium knows he's going to steal home, and I want you to know he's going to steal home."

The coach patted his pitcher on the butt and returned to the dugout. Sure enough, just as he took his seat, Reichardt stole home.

Coach Eilbracht, now in his 22nd year as the Illini head coach, has many rich anecdotes to tell. In 1946 he was the Illini's most valuable player and won the Big Ten batting championship with a .484 mark. He was captain of the team in 1947 and led the Illini with a .347 batting average.

Upon graduation, Eilbracht became a professional player and coach in the Chicago Cub's minor league system. He picked up valuable coaching experience in such dubious baseball towns as Clinton and Sioux Falls, Iowa and Danville, Ill.

In 1952, Eilbracht came back to the University as the new head baseball coach. He replaced Walter Roettger who died the previous year.

In his first year as the Illini coach, Eilbracht's team won the national championships. But Eilbracht feels that the greatest Illini team to every play for him was the 1963 team which included college stars Doug Mills and Ken Fletcher. In that year the Illini beat Michigan for the Big Ten title, only to lose to the Wolverines in the national championships. In 1964, Eilbracht acted as an assistant coach of the U.S. Olympic baseball team, and was head coach in 1968.

"The major highlight for me," said Eilbracht, "is seeing young ballplayers develop."

Building for a season starts with a fall orientation. Everyone is invited to these fall sessions which consist of simply playing baseball. The coaches judge who should come back in the

spring, but most of the players decide for themselves whether or not they can handle the competition.

Because baseball is considered a non-revenue sport, the scholarships are limited. If walk-ons demonstrate good ability, they are usually given partial scholarships.

Eilbracht keeps an eye on the various high school stars in the state through recommendations from high school coaches. Eilbracht also knows many baseball scouts who point out the good players, even though they usually sign the cream of the crop.

Each year, Coach Eilbracht has his players go through a rigorous training program which includes weight-lifting designed specifically for baseball players. Because of a cramped season of 34 games in a six-week period, there is little time for formal training after the season begins.

"An athlete is like a violin," said Eilbracht. "You get him in tune and then you don't tighten or loosen anything."

Once a season begins, the players can only do so much themselves. Eilbracht strongly feels that the fans as much as the players contribute to a team's success.

In recent years the crowd attendance has fallen, partly because of limited parking and perennially bad weather in the spring. "When and if it's nice outside, people want to go out and do things like playing volleyball, softball or whatever instead of coming to watch a baseball game," said Eilbracht.

Not too many people remember, but before 1920, baseball was the number one sport on campuses all over the country. At Illinois, George Huff played baseball for the Illini in the 1890's and always favored baseball over football even in his days as athletic director. But after 1920, the mood of the country swept the fans to football, which continues to reign as the number one attendance sport at Illinois.

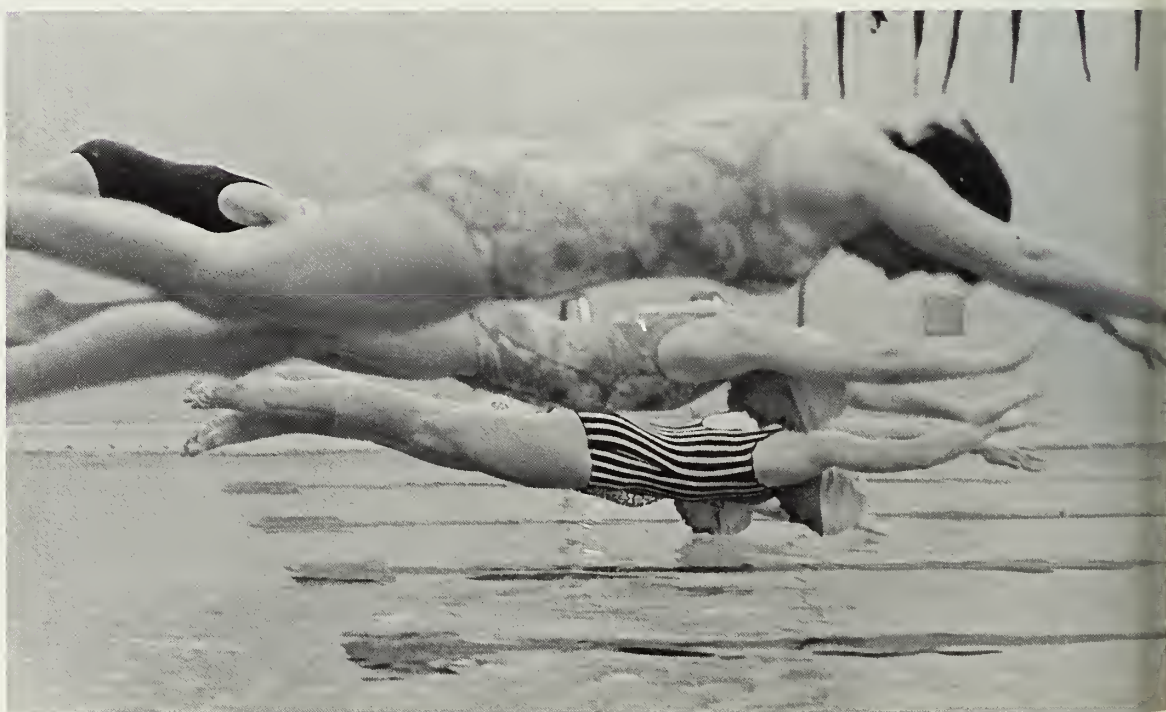
Playing ball in the spring has the disadvantage of variable weather conditions, and suggestions have been made to move the season to the fall. Six of the Big Ten schools now have fall schedules and adoption of this change will become increasingly attractive with the early dismissal of classes in May.



Jim Thurow

Above Far Right: Swimming coach Phylliss Croisant talks to swimmers at IM pool. Above Right: Student trainer Sara Tabor tapes Vicki Woljek's ankle. Right: Women swimmers competed in the nationals in Idaho, becoming one of the most successful WISA teams.

Tom Harm



When Michigan State can get \$84,000 and Illinois is stuck with only \$4,500 to run the same program, you know something's wrong. But money problems are nothing new to the University's Women's Intercollegiate Sports Association (WISA).

"Michigan State basically gets that much money because the overall physical education staff, the men and women's intercollegiate staffs and the Michigan State administration evidently believe in a women's sports program," Mary Ann Bender, director of WISA said. "Not only that, but their men's program took them under their wing, and I know that they get a lot of money from them," she said.

The money WISA does get is spent on travel, equipment, food, officiating fees, overnight trips and state tournaments. The amount of money needed to adequately fund the program with the nine sports WISA had originally, was estimated by Bender to be \$82,000.

The scarcity of funds caused golf, gymnastics, field hockey and softball to be dropped from the WISA program. The remaining sports are swimming, tennis, basketball, volleyball and track and field. The \$4,500 to support the program comes from the Department of Physical Education, but a \$1,000 donation from Chancellor Jack W. Peltason allowed WISA to reinstate the golf program in 1974. No additional sports were expected to be cut this year and Bender stated that there was a possibility of some other programs coming back. If some do, the priorities are: gymnastics first, field hockey second and softball last.

A task force committee made up of Dr. Laura Huelester, Dr. Roland Wright, Athletic Director Cecil Coleman and Phyllis Hill made recommendations to Chancellor Peltason on how WISA could be funded. The task force report recommended the program receive an approximate \$68,000. Peltason will look over the recommendations before submitting them to the University Board of Trustees.

The task force proposal suggested that funding for WISA should be the responsibility of the University's general funds, and not that of student fees which has been mentioned as a possibility. The proposal further states that WISA should come under the Athletic Association adminis-



Tom Harm

WISA Strives for financial liberation

by Eva Kaal

tratively and a woman be appointed as an assistant AA director. In order to implement the increased funding, the University would grant tuition waivers to the AA. Also \$100,000 would be appropriated to the AA to help support WISA.

Judy Harrison, publicity coordinator for WISA, was in favor of the student fee suggestion. "There should be a student activity fee at registration which would be split between the AA and WISA," she said. "The problem now, is that the AA is in dept up to its' ears. If the men's program exists on campus, the women's program should also exist on campus," she continued. "Even if WISA got only \$.50 per student, it would help a lot." If one figures that about 30,000 students register each semester WISA could collect \$15,000. However, if the task force proposal is passed by the board, WISA would get obviously greater benefits.

Harrison also felt that WISA should improve its administrative structure. She noted that the structure of WISA had been changed in 1974, taking a large part of the executive powers away from the WISA board, giving it only consulting power. Should the proposal pass, a woman would be appointed to the AA board of directors, which is presently all male.

Aside from money and administrative problems, the interest in WISA has grown to the extent that not all girls who try out for the teams get a chance to participate. In 1972-73, when WISA had nine sports, 417 students tried out. Only 176 made the teams. This year, 249 tried out and 112 were able to participate.

In 1974, two players dropped out of the WISA program. Lynn DeVon became the first player in WISA history to quit when she left the basketball team during the 1974 season. DeVon, who captained the squad, felt that Bender wasn't doing an adequate job as head basketball coach. Shortly afterward, Kathy Murphy, also from the basketball team, dropped out of the program.

Karen Brumbaugh, assistant basketball coach, was particularly disappointed with DeVon. She stated that DeVon should have talked to her or Bender before quitting. Instead, she made what Brumbaugh considered to be rather "immature remarks." Brumbaugh was most worried that the two players may have hurt WISA as a whole — that dissatisfied students would just follow their lead and quit without talking it over with the coaches first.

Despite these internal difficulties, the results of WISA's recent tournaments have been impressive. In the last four years, the WISA tennis squad hasn't been beaten in a dual meet. WISA won the state swimming championship last year, finishing fifth at the regionals and 15th at the nationals in Idaho. In basketball, the team took fourth in the state tournament in 1973. The volleyball squad took second in the state this year behind the University of Illinois-Chicago Circle campus. The track team was sixth in the nation in 1973.

The coaches for WISA are provided by the Department of Physical Education. The coaches and their assistants are: Peggy Pruitt, tennis; Roger Capan, track; Joanna Davenport, golf; Karen Kahrs, volleyball, her assistant Kathy Haywood; Phyllis Croisant, swimming and basketball coaches Bender and Brumbaugh.



Bill Coon



Tom Harm



John Doody



Tom Harm

Below Far Left: Sue Holquist, a freshman in P.E., diligently paddles across the IM pool. **Above Far Left:** Meg Stevenson, number 24, fires a jump shot in a WISA basketball match. **Below Left:** Barb Volden, a freshman in Recreation, smiles at friend Marla Feldman, a sophomore in P.E. **Above Right:** Mary Ann Bender, director of WISA and basketball coach, discusses strategy with team members.

Freewheeling Football



Tom Harm



Art Burkhalter



Art Burkhalter



Tom Harm



Art Burkhalter



Art Burkhalter



Art Burkhalter

"God, are they raw"

by Christopher Cashman

Each October, Art Schankin begins to train newcomers in the art of fencing. To look at them is to see yourself at your first dance as they move unnaturally about the gym floor, unsure of their motions. After the early practices, Coach Schankin can be seen looking toward the heavens and quietly saying, "God, are they raw."

Come back in a couple of months and many faces will be gone. The ones that remain, however, are those who had the determination and talent to really learn the sport. They will have mastered the basics and developed their style to the point where all their movements are instinctive.

Kevin Horan



Others did it before them. In fact, the majority of the Illini fencers never participated in the sport before coming to the University. Every year a new unskilled batch of people come out to join the team. Many will become outstanding fencers before they graduate.

The fencing team at Illinois provides no scholarships for its athletes. Recruiting is nearly impossible because of an extremely low budget. The people on the squad come out with a desire to compete and to learn how to fence. Because only 12 high schools in Illinois actually compete against one another in fencing, most of the Illini fencers are novices.



Therefore, it's up to Coach Schankin to start from scratch and teach them the basics. Occasionally an athlete like Dave Littell will come along who had competed in previous fencing programs, but it isn't often.

"The success of our program rests primarily with the fact that we spend so much time with the beginners," said Schankin. The established fencers don't come out for about a month after initial practice begins. At that practice the veterans must prove their abilities to Schankin.

No one is guaranteed a position on the squad. Fencing is perhaps the only University sport where a person can lose

his varsity letter by being defeated by a teammate in practice. If a fencer lets his position rest on his past performances, there is a good chance he will be replaced by another fencer who strives for improvement.

Fencing is a sport that emphasizes individual performance, but a large part of Illinois' success has depended upon the rapport between the coach and players. This, along with a strong sense of University spirit, ties the team together.

In October 1972, Coach Schankin had no idea what the 1972-73 season had in store. Fencing is too unpredictable and opponents can improve rapidly in the course of a single

Kevin Horan



Benny Sieu



Kicker, Dan Beaver

Previous Page: Dave Littell lunges at a Detroit opponent. The Illinois junior finished the season with an 11-1 record in the foil and a fifth place finish in the 1973 NCAA championships. **Top Left:** Dan Lehmann of the foil applauds a teammate's victory. Lehmann had

an 8-1 dual meet record in 1973. **Above:** Bill Ausich (right) defends against 1974 captain Alan Acker's attack in sabre practice. They, along with Carl Kemner will compose a strong sabre squad in 1974. **Top Right:** Senior Capt. Sid Milstein, voted Most Valuable Player

by his teammates in 1973, throws an opposition thrust at a Detroit opponent. **Extreme Top:** Nate Haywood is congratulated by opponent after a victory in the epee. Haywood will be lost due to academic ineligibility.



Kevin Horan

season. Fortunately, the Illini fencers improved more than other teams and won the Big Ten championship. The fencers eventually became one of the top ten teams in the country.

The Illini won 17 and lost only two dual meets in 1973. A 14-13 loss to Wayne State (Mich.) ended the Illini's winning streak of 14 meets.

A season highlight came in a match just before the loss to Wayne State when the Illini defeated Detroit, the NCAA champions. The only other defeat suffered by the Illini was to Notre Dame.

Illinois easily won the Big Ten meet in East Lansing, Mich. The Illini were strong in all three weapons, especially epee and sabre where Nate Haywood and Alan Acker both took firsts. Dave Littell, who dominated foil bouts all season, slumped to a second place finish.

Should the Illini fencers win the Big Ten in 1974, they will break all records, winning the championship 25 out of the past 46 years.

The Illini also fared well at the NCAA meets in Baltimore

where they finished eighth in a field of over 45 teams. In foil, Littell placed 5th, Haywood took 8th and Acker finished 19th.

During the 1972-73 season Nate Haywood, captain Sid Milstein and Al Olive made up one of the strongest epee squads ever at the University. Haywood had the best success as he ended the season with a record of 72-26 overall. Unfortunately, he was not able to participate during the first semester of the 1973-74 season due to academic ineligibility, but Schankin was hopeful that he would be able to come out later in the season. To add to the epee problems for 1973-74, Sid Milstein (who was voted most valuable player by his teammates) and Al Olive both graduated, leaving Schankin hard pressed to find replacements.

Much of the success in sabre competition can be attributed to Bill Ausich and Carl Kemner. Both men saw limited action in their previous year on the squad and fenced in 1973 as juniors in their first real competition test. During the season they won about 50 per cent of their bouts, which is exceptionally good for first-year men. Ausich and Kemner, along with sabre veteran Acker, pulled the weapon up to respectability for the Illini.

Particularly strong for the Illini were the foil trio of Dave Littell, Dan Lehmann, and Steve Schwartz, who combined to win 80 per cent of their matches. Littell, who finished 96-18 also won the under-20 national championships in California. He is one of the few players on the team who fenced in high school and has perhaps the best fencing form on the team.

The 1973-74 Illini will be hurting in epee with the loss of Milstein, Haywood and Olive, but should be strong in the other weapons. The Big Ten should provide improved competition, especially from Ohio State and Wisconsin, since both have bolstered their fencing programs with new coaches and recruitment of fencing personnel.

Illini harriers on the move

By Perry L. Grease

Photos by Tom Harm

The University of Illinois cross country team, led by the outstanding freshman runner Craig Virgin and an improved junior, Mike Durkin, displayed its vast gains over 1972. They finished 4-1-1 in dual meet competition, while winning the Illinois Invitational and finishing fourth in the Big Ten.

"Our goals were the Illinois Invitational and the Big Ten," said Illinois coach Gary Wieneke. "I think that we showed a lot of people that we now have a strong program at Illinois and we'll be national contenders in the next couple of years."

Much of the success of the 1973 team can be attributed to Craig Virgin. He was two-time Illinois state cross country champ, twice the state's top two-miler and the state's top miler as a high school junior in Lebanon, Ill.

In his first year at Illinois, the freshman set all-time Illini marks for the five and six mile races as he went on to win eight consecutive races, in-

cluding the Big Ten and the Illinois Intercollegiate meets. Along the way, Virgin broke seven course records.

In the NCAA meet, Virgin finished below first place for the first time in the season as he placed tenth in the nation. At the AAU's, in his final meet of the season in Florida, Virgin collapsed during the race while in fifth place. He suffered torn ligaments in his ankle which caused his late start in practicing for the indoor track season.

The improvement of Mike Durkin was overshadowed by the feats of Virgin. Durkin finished 18th in the NCAA meet and improved upon his 28th place finish in the Big Ten in



1972 by finishing an astonishing third behind teammate Virgin and Indiana star Pat Mandera.

"Last year Durkin's running was affected quite a bit because he was trying to please a lot of other people," Wieneke said. "He had a lot of pressure on him and was expected to do great things. This year he was running for himself in an introspective manner and as a result performed much better."

The Illini opened their dual meet season with convincing wins over state rivals SIU and Illinois State University. Following these two wins, they went on to defeat a strong Missouri harrier squad by the narrow margin of 27-32. After swamping Iowa, the Illini faced Indiana and Miami of Ohio in a double-dual meet at Savoy golf course.

For the first time, Virgin and Mandera were pitted against each other in what was to become a great rivalry during the 1973 season. Craig Virgin won the meet while Illinois tied Big Ten champs Indiana 28-28, but lost to Miami 26-29. Oddly enough, Indiana lost to Miami of Ohio 27-28. A total of four points separated the three dual battles.

Mandera came in second and Durkin took third place in the overall standings. Illinois missed a chance to win both of their dual battles when Indiana's fourth-man, Phil Wysong

edged out Illini third-man Bill Allen. Miami fifth-man Bob Reef beat out Illinois fourth- and fifth-man Mike Bridges and Mike Meier.

In the Illinois Intercollegiate Tournament, Illinois narrowly beat Eastern Illinois 53-55, capturing the title for the fifth time in six years.

The following week, the Illini hosted the Big Ten meet. The meet, billed as a rematch of the two Midwest stars, Virgin and Mandera, drew a record crowd of over 3,000. The results were the same as in the dual meet three weeks earlier as Virgin placed first with Mandera second and Durkin once again third. Indiana, nevertheless, won the meet with Illini placing fourth in the Big Ten — a big improvement over their eighth place finish in 1972.

The final meet of the season for the Illini came at the NCAA District IV meeting in East Lansing, Mich. Although the team failed to get a berth in the NCAA meet, Durkin and Virgin did qualify, finishing 18th and 10th respectively in the nationals.

Returning for the Illini in 1974 will be Durkin, Virgin, Mike Bridges, Paul Adams, Rich Brooks, Tom Bartsokas, Bill Chedister, Les Myers and Paul Reynolds. The Illini will lose Bill Allen, Dan Brown, Dave Brooks and Mike Meier.

Far Right Craig Virgin breaks the finish wire at the Big Ten meet, finishing five seconds ahead of Indiana star Pat Mandera in the background. **Top Below** Mike Durkin ran for himself this year, finishing third at the Illinois Invitational and Big Ten meets. Durkin finished 18th in the nationals. **Right Below** Virgin, Mandera, and Durkin run first, second, third. **Bottom Below** Bill Allen represents the majority of the fine Illini harriers left in the dust of Virgin and Durkin.





"I wanted to do something big."

by Christopher Cashman

Photos by Jim Baird

In distance running two key factors of success are motivation and emotional readiness. Gary Wieneke, University of Illinois cross country coach, says his primary concern is to build up the mental preparedness of his runners.

"The first thing which must be done in preparing for a season is to set the goals of the team as a whole," Wieneke said. "Our team set the goals of the Illinois Invitational and the Big Ten meet. For some, the goals of the team were the only motivation needed to go out and win.

"Craig Virgin, for example, takes on any challenge placed before him as motivation enough to go out and excel," Wieneke continued. "Ultimately though, a runner has to come to the point of asking himself why he is running."

"I run because I enjoy the competition," Virgin said, noting that the basic difference between running and other sports is the goals you set for yourself. "Goals are very important in running because it's such a basic thing. Everyone can do it. But each person who runs must have a reason for running, whether it be to keep in shape, lose weight or just to relax. Running can be very relaxing," Virgin added.

"I guess everyone enjoys doing something they're successful at," Virgin said. "Besides that, running also gives a person a chance to know himself. When you reach a mental or physical barrier in a race and you're hurting, you must

Left and Below Craig Virgin leans on his father after finishing first in the Big Ten meet.



make a decision on what to do when another runner passes you. You must look deep within yourself and find how much more you can put out. Either you go after the guy or give up. In either case, you come to know exactly how far you can go. Through running I've found my true self," Virgin admitted.

Virgin noted that running combines the psychological and physiological elements of the body. "I've seen runners with great physical ability lose races because they didn't think," Virgin said. "On the other hand, there are those runners with average ability who emphasize the psychological aspects and do much better than their physical ability would indicate.

"During a race I'm conscious of my form and the science of running," Virgin continued. "I also think of my position and, of course, winning."

Virgin thought about winning quite a bit — he won eight races in a row, including first place finishes at the Illinois Intercollegiate and the Big Ten meets. But Virgin is still setting goals for himself and is striving for better performances.

"The race situation is what makes running all worthwhile," Virgin said. "You just can't train. You must have a goal which is the next meet." Virgin noted that the whole purpose behind training is to put off fatigue during meets.

"If I run under eight miles a day, I find myself getting more easily fatigued.

"I wanted to do something big this year like winning the Big Ten," Virgin said. "I didn't do as well as I would have liked at the NCAA meet, but I guess I did all right."

"All right" is an understatement. Craig Virgin finished tenth in the nation, higher than any other freshman.

In his last race of the season, the AAU's in Florida, Virgin collapsed near the end of the race while in fifth place, probably because of the 80 degree heat and his need to excel. After winning eight in a row, it was difficult for Virgin to take only tenth in the nationals.

"I just collapsed and tore a couple of ligaments in my ankle," Virgin said. But he continued to set goals. In December, he was looking forward to the indoor track season.

"I won't be able to start practicing until the first of January, so a lot of guys are getting a head start on me. I'm going to be chomping at the bit if I can't get some running in soon. I'll probably do some swimming and skip some rope on my good foot until I can get out and run," he said.

Craig Virgin has a strong need to excel. He fulfills that need with style and a great amount of self-confidence. If Virgin's success is any measure of his enjoyment in running, he must be ecstatic.



1973
Football: **A**
Kick
in the Pants

Kicker, Dan Beaver

by Chris Cashman
Illustrations by Nina Ovryn

Amid the Rose Bowl fever of Ohio State and Michigan, the Illini snuck out of Evanston, where they lost their final game of the season to the Wildcats, 9-6. The Illini came home with a disappointing 5-6 season record, and a 4-4 record in the Big Ten.

Finishing the first half of the season with four consecutive wins, the Illini beat Indiana, Purdue, Michigan State and Iowa. It was the first time in 20 years that the Illini had opened a season with four straight wins in the Big Ten. Everyone had visions of the Rose Bowl despite the team's two previous losses to West Virginia and Stanford.

The team began to feel more confident as they rolled over a hopeless Iowa squad, 50-0, and were set to face Ohio State and Michigan in the following two weeks. But Illinois lost to OSU, 30-0, and to Michigan, 21-6, knocking the Illini back to their senses. The Illini looked ahead to finishing with a more respectable season. They faced less formidable Minnesota and lowly Northwestern.

Minnesota proved in a nationally televised game that indeed it wasn't a formidable team. The Illini defense contained the Gophers and completely dominated the game. But Minnesota's unimpressive showing was countered by the Illini's great generosity in giving up not only six fumbles but the game in its final minutes.

The following week it became a question of who was worse — Illinois or Northwestern. The Illini lost, 9-6, dropping themselves into a four-way tie for fourth place with Michigan State, Northwestern and Purdue. Minnesota went on to capture third place in the Big Ten while Ohio State and Michigan battled to a tie for first in the conference.

The Illini scored only 19 touchdowns in 1973, yet in points outscored their opponents, 164-157. Freshman kicker, Dan Beaver, alone accounted for 50 points, or 30 per cent of the total offensive scoring.

Dan Beaver broke a career record by kicking 12 field goals this season. The all-time Illinois career record was 11 set by Mike Wells in 1970-72.

Beaver also broke an Illinois and Big Ten Record on October 13, 1973 by kicking five field goals for a 15-13 win over Purdue at Memorial Stadium. Four of his field goals came in the first half.

Beaver just missed tying the NCAA record of six field goals in a single game when he missed a 46-yard attempt that day. Frank Nester of West Virginia and Charlie Gogolak of Princeton, share the record. The previous Big Ten record was four field goals held by Chris Gartner of Indiana, and Kirk Krijt, of Michigan State.

Beaver's field goals were 52, 44, 35, 34 and 32 yards. Beaver's first field goal of 52 yards tied the University record set by Lonnie Perrin in 1972. The last field goal came with 28 seconds left in the game and the Illini down, 13-12. The Dad's Day crowd of 54,252 gave Beaver a standing ovation upon its completion. Frank Conner of Purdue attempted a 55-yard boot with five seconds remaining but it was blocked giving the Illini a 15-13 win.

In the Purdue game, and in a 6-3 win over Michigan State Beaver accounted for all of the Illini's points.

Beaver didn't receive a scholarship from Illinois until July

1973. He had never played 11-man football having spent much of his youth in Africa where his parents were missionaries.

The Illini offense moved the ball well in 1973, gaining 3,340 total offensive yards to their opponents' 2,798. The team gained an average of 4.2 yards per play and 303.6 yards per game. Jeff Hollenbach, who did most of the quarterbacking, completed 78 of 173 attempted passes for a 45.1 passing percentage. He also threw for 916 yards and two touchdowns.

On paper, the team with great depth in the backfield and mediocre depth at the other positions, despite strong starters, figured to come away from their 4-4 season with a 6-2 record in the Big Ten and no worse than a 7-4 record overall.

The return of George Uremovich, the leading rusher in both 1972 and 1973, along with regulars Lonnie Perrin and Steve Greene, provided the Illini with a formidable force up the middle or around the end. Jim Phillips, Ed Jenkins, Roger Coleman and Tracy Campbell added to the Illini's running threat. Jenkins led the team with four touchdowns, while gaining 389 yards on the ground as the team's third leading rusher. Phillips carried for two touchdowns while Coleman ran for an average of 6.6 yards per carry.

At the offensive guard position, John Gann, Johan Levanti and Revie Sorey made up one of the Illini's soundest positions. Veterans Gann and Levanti were rotated at the two guard slots with the 263-pound junior Sorey. They were flanked at the tackle slots by Bruce Dobson and Gerry Sullivan, rounding out the strong "Kiddie Korps." The "Korps" has played together for three years and showed great teamwork in protecting the offensive backfield.

Despite a bout with hepatitis early in the season which forced him to sit out the first two games for the Illini, Garvin Roberson returned to lead the Illini with 25 receptions and 416 yards.

The Illini defense was much improved in 1973. The pass defense, led by defensive back Mike Gow, finished seventh in the nation by allowing their opponents to complete only 30 per cent of their passes.



Right end, Octavus Morgan



Split end, Garvin Roberson

Gow, who was switched from offense to defense this year, led the nation with 10 interceptions, and the Big Ten with six interceptions. In a crucial game against Minnesota, Gow intercepted three passes. As a team, the Illini intercepted 23 passes. For his efforts, Gow was named to the AP's first-string All Big Ten Team.

Also elected to the first team was Octavus Morgan. At defensive end, "Oc" led the team in tackles for a loss, making 18 tackles behind the line for losses of 89 yards total. At his position he showed the agility and quickness of a linebacker and was consistently good at reading the offense of his opponents. His prowess was best displayed in a game when he rushed into the backfield and tackled the quarterback and halfback in the process of the hand-off. Morgan sat on the ground with the heads of both opponents tucked under his arms.

Leading the defense in tackles were the linebackers Ty McMillin, Tom Hicks and Chuck Kogut. McMillin was second behind Morgan in tackles for a loss with eight.

After consecutive losses to Ohio State and Michigan, the Illini's hopes for a winning season boiled down to the last two games of the season against Minnesota and Northwestern.

Minnesota came into Memorial Stadium tied with the Illini for third place. Both had identical 4-2 records and had been soundly beaten by both Michigan and Ohio State earlier in the season.

Throughout the game, Illinois dominated play both defensively and offensively. By halftime the Illini had a 13-4 lead and had gained 242 total yards to Minnesota's 23.

The Illini continued to dominate throughout the third quarter and still led 13-6 when the fourth quarter got underway.

Early in the fourth quarter Beaver kicked his 12th field goal of the year, breaking Mike Wells' 11-goal career record. As in most of the game, Minnesota was incapable of moving the ball against a strong Illini defense who played their strongest game of the season.

But with less than five minutes to play, Illini halfback

Roger Coleman (who gained 156 yards during the season as a second-string back) fumbled, giving Minnesota the ball on the Illini five yard line. Minnesota responded by scoring, trimming the Illini lead to 16-12.

But Coleman's fumble and the consequent touchdown by the Gophers was only the beginning. The Illini simply had to play ball-control, which they had been doing so well all afternoon. But less than a minute after the previous turnover, Illini quarterback, Tom McCartney, inexplicably blew the hand-off and fumbled on his own 29-yard line. The following play Minnesota scored on a pass play. Both scores for the Gophers came exactly one minute apart.

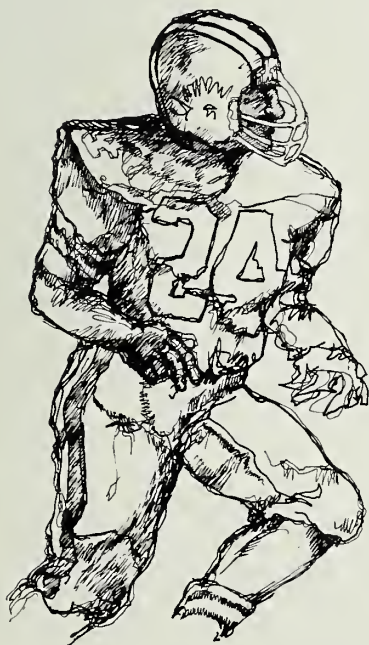
So in the matter of one minute, Minnesota and the Illini offense had destroyed a fine defensive effort and their hopes for third place in the Big Ten. Final score: Minnesota 19, Illinois 16. Minnesota had gained only 83 total offensive yards in the game and was treated to a total of six Illinois fumbles.

The Minnesota game was the second time the Illini appeared on national television in 1973. In an earlier televised game against Stanford, the Illini gave up three touchdowns from fumbles in a 24-0 loss. Some think that the Illini sim-

ply choke with all the publicity of national coverage. Perhaps they are overcome by the cameras and can't resist waving when they have a pigskin in their hands.

Regardless, the Illini fumbled 44 times in 1973, losing the ball 29 times. Surprisingly, this mark was matched by 42 fumbles committed by their opponents, 24 of which were recovered by the Illini. Instead of Illinois finishing the season with the hoped-for 6-2 record, it was Minnesota who went on to complete their season with a record of 7-4 overall and 6-2 in the Big Ten. The Gophers finished with sole possession of third place in the conference while Illinois wallowed in fourth with Northwestern, Michigan State, and Purdue.

After the Minnesota game, the Illini players must have felt as if the rug had just been pulled out from under them. The fans didn't really care one way or another. On that cold day in Evanston, the Illini offense, although moving the ball well from goal line to goal line, could only manage one touchdown pass to Garvin Roberson. Northwestern won 9-6 leaving the Illini to wonder what went wrong, and cross their fingers for the '74 season.



Defensive back, Mike Gow.



Middle linebacker, George Uremovich.



Halfback, Ty McMillin.

Fighting Illini seduced by headlines

by Perry L. Grease

One of the favorite pastimes around campus in the fall of 1973 was reading the sports headlines in local newspapers on Fridays before an Illini football game. Each brought the sports fans to a high pitch of excitement when they realized the ultimate importance of the match the following day.

On the eve of the Ohio State game, one headline screamed "Illini Put Rose Bowl Hopes on the Line Against the Buckeyes." Another shouted "Rose Bowl Contenders Clash," and still another exclaimed, "Illini Battle for First Place." Some of the people saw those headlines and actually believed that these Big Ten teams would play in a monumental battle. The fans' minds became fogged, their senses became blurred and they forgot that the Fighting Illini weren't even close to the Buckeyes in depth and talent. As the game started, the fans began screaming "ROSE BOWL, ROSE BOWL!!!" Responding to the encouragement, the Fighting Illini managed to pull out an unamazing defeat 30-0, allowing the Buckeyes to remain undefeated and untied.

But an occupational hazard of sportswriting is blind optimism. One week later, the Friday before the Michigan game, fans were greeted by one headline which declared "Illini Put



Kevin Horan





Kevin Horan



Ron Klass



Bill Matthesen

Fading Rose Bowl Hopes on the Line," while yet another yelled, "Wolverines and Illini Battle for Top Spot in Big Ten." The real eye catcher, however, was one that read, "Big Ten Powerhouses Clash Tomorrow." This game proved to be a startling change from the previous outing — the Fighting Illini scored. But Michigan scored more often and beat the Illini, 21-6.

Never wanting to acknowledge the facts, the sportswriters continued their crusade and on the Friday before the game with the Gophers, sports fans read, "Illini and Minnesota Battle for Third." After two straight letdowns (or upsets if you believed the headlines), no one seriously imagined that the Fighting Illini could lose this big, big game. But they could and they did by a score of 19-16.

For the smashing finale of the season, the headlines did not let up and on the Friday before, those remaining Illini fans read, "Illini to Tackle Lowly Northwestern." But the Fighting Illini proved that being lowly is not equivalent to being a loser. They lost to Northwestern, 9-6.

And those sportswriters and diehard fans who were packing for Pasadena at the beginning of the season were left surprised, disillusioned and broken-hearted. They were also scratching their heads over what went wrong.

The answer is simple. The Fighting Illini had psyched themselves out and appeared to be suffering from a bad case of headline seduction. They looked at the headlines each week and believed that the game they were about to play was The Big Game and they choked. They were outplayed by Michigan and Ohio State. But they gave away a third place finish to Minnesota. The headline fever must have withered the Illini because they presented Minnesota with six fumbles, the final two of which led directly to the Gophers' winning touchdowns. And it was an ailing team which allowed Northwestern to administer the lethal blow.

What's the solution to this crippling affliction? Next year ban headlines. With this foolproof remedy, all of the Fighting Illini's problems should be solved. If the headline volume were significantly modified, the Illini wouldn't realize the importance of their impending gridiron battles. In a more relaxed atmosphere the Illini might be more successful at holding onto the ball.

The fans would also receive a little relief. Instead of believing their Rose Bowl hopes were on the line each game, they could simply relax and watch their team fumble their way to defeat.

The ABC's of filming football

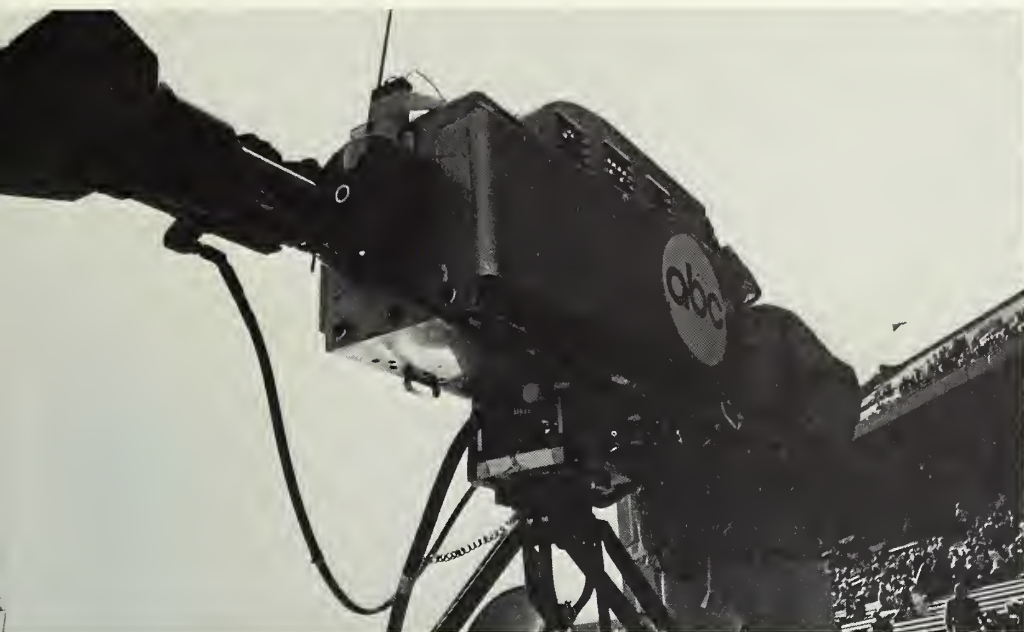


Marla Edelman

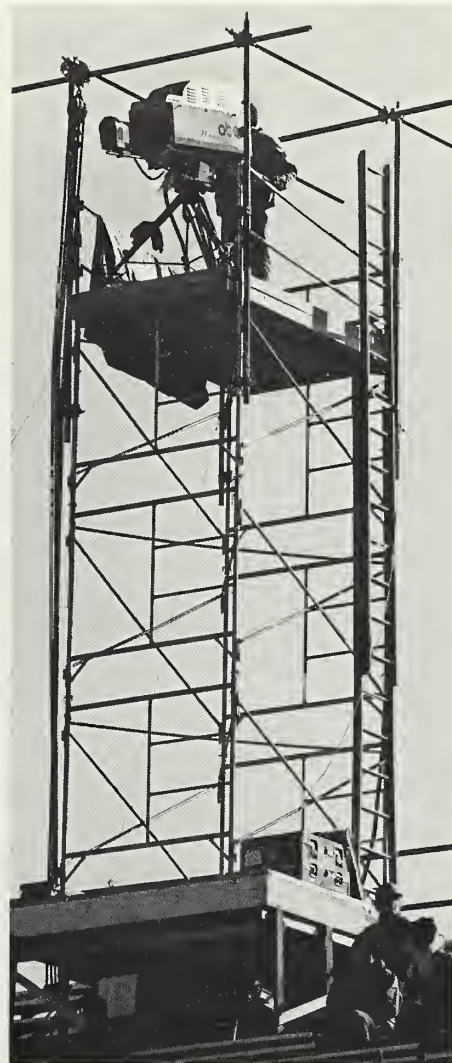
Mary Arenberg



Marla Edelman



Marla Edelman



Keith Williams



Tom Harm





The Bumps And Grinds of a Pompon Girl

Photos by Tom Harm

The Illinettes, the University's pom pon girls dance and parade before nearly 60,000 football fans at Illini home games and nearly 17,000 fans when the basketball team is having a good year. With a fast shutter and a quick eye, photographer Tom Harm froze some of the essential movements of one Illinette, Sue Siefert.



Where have all the fans gone?

by Christopher Cashman

In early December I decided to attend an Illinois basketball game. On the day of the game I thought how futile it would be to attempt to buy tickets.

"This may sound ridiculous," I stammered to the woman in the ticket booth, "but I'd like to purchase two tickets for today's basketball game, but I imagine that you're sold out, so that's OK, goodbye."

I turned away from the ticket booth feeling very embarrassed and a little red. But I was beckoned back by a scream emanating from the booth and an arm outstretched through a slot in the window.

I walked back to the booth and the lady mentioned that there were many good seats available. "What a lucky break for me," I sighed as I walked triumphantly away with tickets in hand.

At game time I noticed that many of the seats around me were vacant and only a handful of people were scattered around the Assembly Hall. But I took heart in knowing that in a few minutes I would be surrounded by fans to my left, my right and above me.

You see, I remembered what some of my friends told me when I first came to Illinois about how impossible it was to get a seat to basketball games. They told me incredible stories of how only through the luck of the draw could you be fortunate enough to get seats. They mentioned one man who died and willed his season ticket.

Midway through the game there were fewer people around me than at the start and I sensed that something was wrong. I felt kind of silly sitting in the 13th row of C section with

hardly a soul around me. Where have all the fans gone?

In 1969, '70, and the first half of '71, the basketball team at Illinois was nationally ranked. In 1969 the team finished second in the Big Ten, third in 1970, but fell to eighth by 1972. Not surprisingly perhaps, the Assembly Hall was packed for most of the games before the 1972-73 season.

At the start of the 1972-73 season, no one would have thought that the Illini could muster any better than ninth place in the Big Ten. Attendance averaged only 8,750 people for the Illini's first four home games against non-conference foes. But significantly, Illinois won all of those. When the team came back home to face Big Ten competition, the fans were waiting for them.

An average of 10,633 people per game came to see Illinois in their final seven home games. The team finished with a 14-10 mark overall and a 8-6 record in the Big Ten, leaving them in a tie for third place.

However, the 1973-74 season saw both Illinois' performance and game attendance take a turn for the worse. On January 14, 1973, only 4,685 people came to see the Illini lose to Michigan State 90-82, setting an all-time record low attendance crowd at the Assembly Hall. Admittedly, the answer to such a low attendance figure was that the majority of students weren't back from winter break. But surprisingly over 7,000 people had come to see Illinois face Purdue two days before.

In an effort to bolster attendance, the AA was selling passes to the Illini's remaining five games during New Student Week for only \$7.50, a

savings of 50 per cent. But that didn't tantalize students either; it was reported by the Daily Illini that "something like 100 tickets were sold."

The hard truth is that you couldn't give tickets away if the attraction isn't there. By the beginning of February the team had lost seven games in a row and was bogged down with a 4-1 record, 1-5 in the Big Ten.

Statistically, football, like basketball, seems to be losing its fan support. In 1972 the football team was second in the nation in a category called "increased attendance," improving by over 9,600 persons per game. The Illini drew on the average 57,000 people in 1972 and treated fans





Jim Baird

to a 3-8 record. The average attendance in 1973 was just under 50,000 per game.

The price of tickets also rose from \$6.00 to \$7.00 in 1973 and many fan's purse strings were already pulled too tight. One must also remember that AA is a business. Any freshman taking an economics course could tell you that the AA can make more money selling 50,000 tickets for \$7.00 than 57,000 tickets for \$6.00.

But even though the AA made more money on football games in 1973 than in 1972, it was still faced with a deficit. The price of travel, recruiting, scholarships and salaries will continue to increase. The AA will con-

tinue to increase its budget to meet these rising prices because the services are necessary for a winner.

It's odd to see the Illini fencers, who get little monetary support from the AA and earn even less to be ranked nationally in the top ten, while income sports drain the AA money, yet perennially have mediocre if not dismal seasons. It's ironic to think that it will be non-income sports such as fencing, baseball and gymnastics that will get the ax from the AA if their deficits increase. This has been the case around the country.

What the AA needs most is to improve its financial situation while retaining its sports program. To do

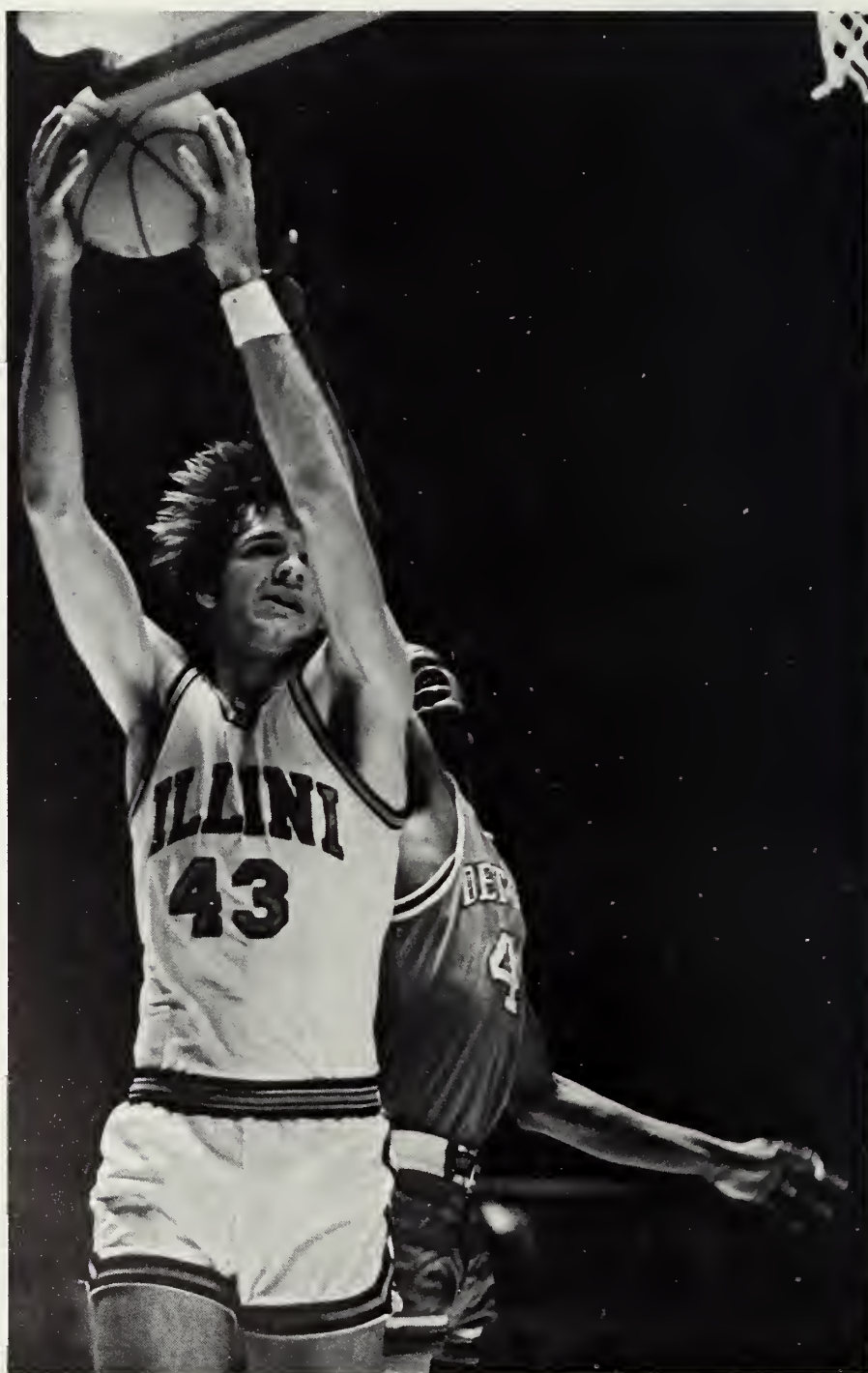
this it needs to produce a winner in its income sports. This would require an extensive recruiting program costing more money for scholarships and travelling expenses. But even if Illinois did produce a nationally ranked football and basketball team, the AA's financial problems wouldn't be solved, in fact there is no guarantee that they'd make money even then. In the near future the AA will be forced to make a decision on whether to gamble on a winner, or to cut back its athletic program. And judging from the declining ticket sales they'd better decide soon.



Jim Baird



Jeff Goll



Jim Biard

Basketball's dismal season

by Christopher Cashman

The 1973-74 basketball season ended dramatically at the University as Gene Bartow was named to replace Harv Schmidt as the Illini's head coach.

Bartow, former head coach at Memphis State, will try to rebuild the Illinois team that finished in last place in the Big Ten. The Illini had a 5-18 record overall, and compiled the longest losing streak in Illinois basketball history. Michigan defeated Indiana for the Big Ten crown.

The Illini were hurt at the outset of the season when Otho Tucker was sidelined for the rest of the season due to bursitis. The star defensive player was red-shirted and will be allowed to compete in the 1975-76 season.

The loss of Tucker left the team with captain Jeff Dawson and Rick Schmidt as the only returning starters. Schmidt, who had stayed in the background in 1973 behind the big guns of Nick Weatherspoon, Nick Connor, and Dawson, became a leading scorer for the Illini in 1974. Averaging only 3.8 points per game in '73, Schmidt scored nearly 18 points per game during the 1973-74 season.

Even with the loss of Tucker, the Illini opened up everyone's eyes as they began Big Ten action with a win over Ohio State. But from there it was all downhill.

In rebounding, the team was simply outclassed. Without Weather- spoon, the Illini lost their aggressiveness underneath and were forced to the outside against taller and more physical opponents. The defense collapsed, letting opponents score more than 100 points on six occasions.



Jim Baird



Bennie Sieu

Extreme Left: Tom Carmichael loses opening tip against Detroit's Ron Bostick, Carmichael and 6'11" sophomore Bill Rucks shared the center slot. **Top Far Left:** Rick Schmidt rebounds as Don Deputy, Tom Carmichael, Rick Dawson and Dave Roberts proceed down court. **Bottom Far Left:** Brad Farnham earned a place on the 1973-74 team as a starting forward. **Top Left:** Deputy flinches in taking the rebound away from St. John's. Carmichael looks on. **Bottom Left:** Harv Schmidt offers a meager smile during his seventh campaign as Illini head coach. Schmidt led the team to a third place finish in 1973.



Kevin Horan

The end of 7 rough years



Kevin Horan



Far Left and Left: Coach Harv Schmidt gives strategic advice to his players in 1968 and in his troubled year of 1973. **Below Left:** Schmidt grimaces during a tense game situation.

Jim Baird

On Feb. 20, 1974, Cecil Coleman, athletic director, announced that basketball coach Harv Schmidt's contract would not be renewed, thus ending Schmidt's seven turbulent years as Illinois' head basketball coach.

The announcement followed the team's record breaking 11th straight loss, but the primary reason for Schmidt's dismissal appeared to be his inability to recruit high school talent, especially black athletes in the Chicago area. This year the Illini became one of the nation's few major universities with an all-white basketball squad.

Schmidt reportedly had difficulties recruiting black athletes after a number of disputes and fiascos in the 1972 season. Alvin O'Neal left school after being charged with a petty theft. Kris Berymon was lost due to scholastic ineligibility. Schmidt had a number of disputes with Billy Morris, a black athlete from Chicago. The incident prompted then team captain Jim Krelle to quit the team.

Krelle's parents then wrote letters to the Athletic Association and the press claiming Schmidt had not given their son proper guidance and accusing him of showing favoritism to black players.

"There were some players we chose not to recruit, but not because they were black. It either had to do with skills or talents or attitudes, and they were looked at on the same criterion as any other college prospect. The Chicago area had been a problem and I hope Illinois can alleviate the situation immediately," Schmidt said.

The internal strife led to the dismal 1973-74 season. At the time of his resignation, the team had a disappointing 4-15 record. The team took their biggest beating in history when they lost to Indiana by a score of 107-67, and at the

MSU game attendance in the Assembly Hall fell to 4,685, the smallest in the building's history.

Schmidt and his teams weren't always unpopular, however. In 1969 he was thought of as a miracle worker who salvaged the team from the "slush fund" ruins which forced the resignation of coach Harry Combes in 1967. Schmidt brought the team to a second place tie in the Big Ten in 1969, just two years after he was appointed coach with a season record of 19-5.

That year Schmidt finished third in voting for national coach of the year, and his mere appearance on the floor brought fans to their feet with cheers.

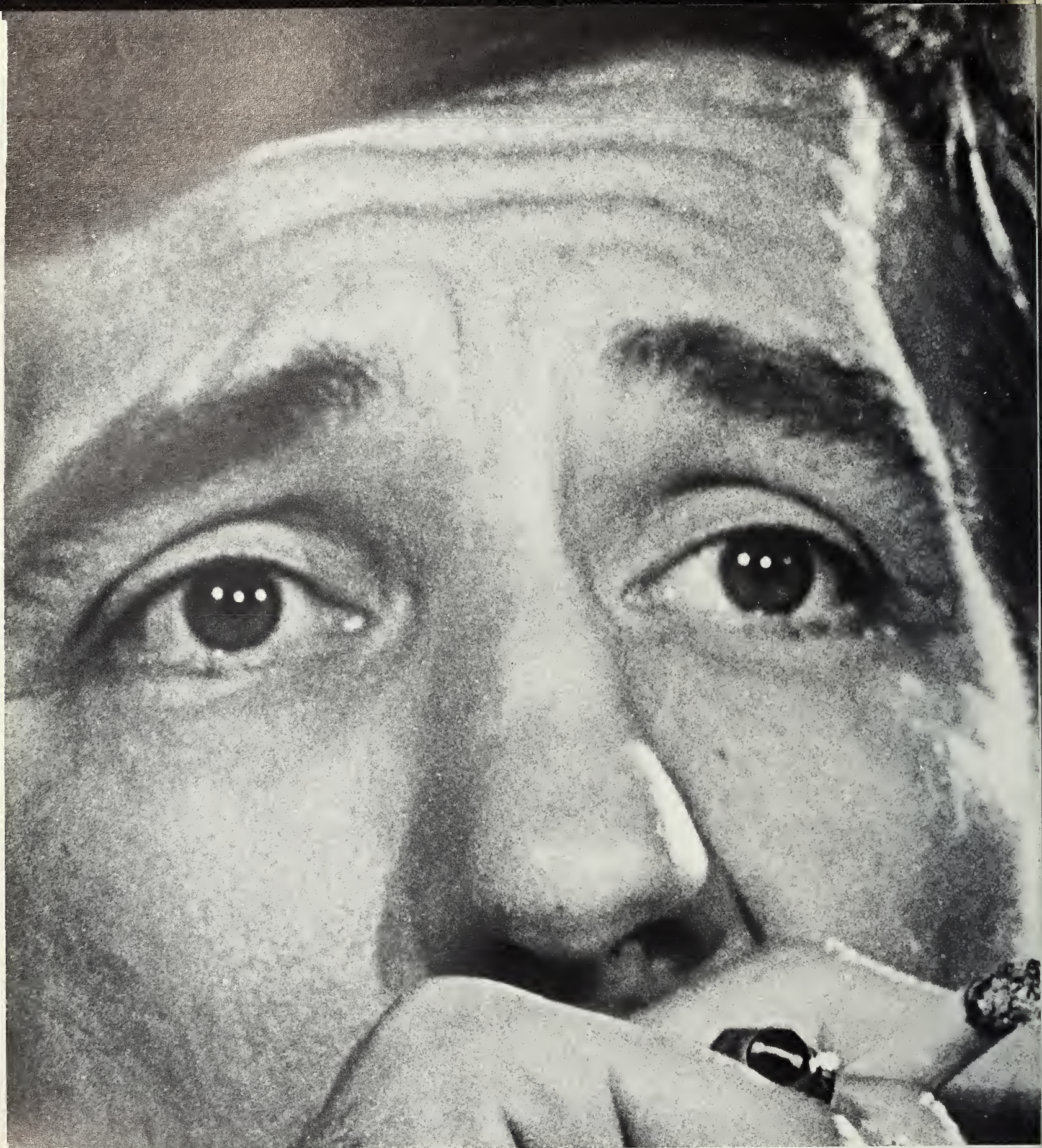
But fan admiration and winning seasons have a way of disappearing as quickly as they appear, and suggestions that Schmidt quit or be fired were even voiced in Chicago newspapers by noted columnists. Strong criticism was directed at the team as well.

"Our kids have just been browbeaten by adverse publicity and crowd reaction," Schmidt said.

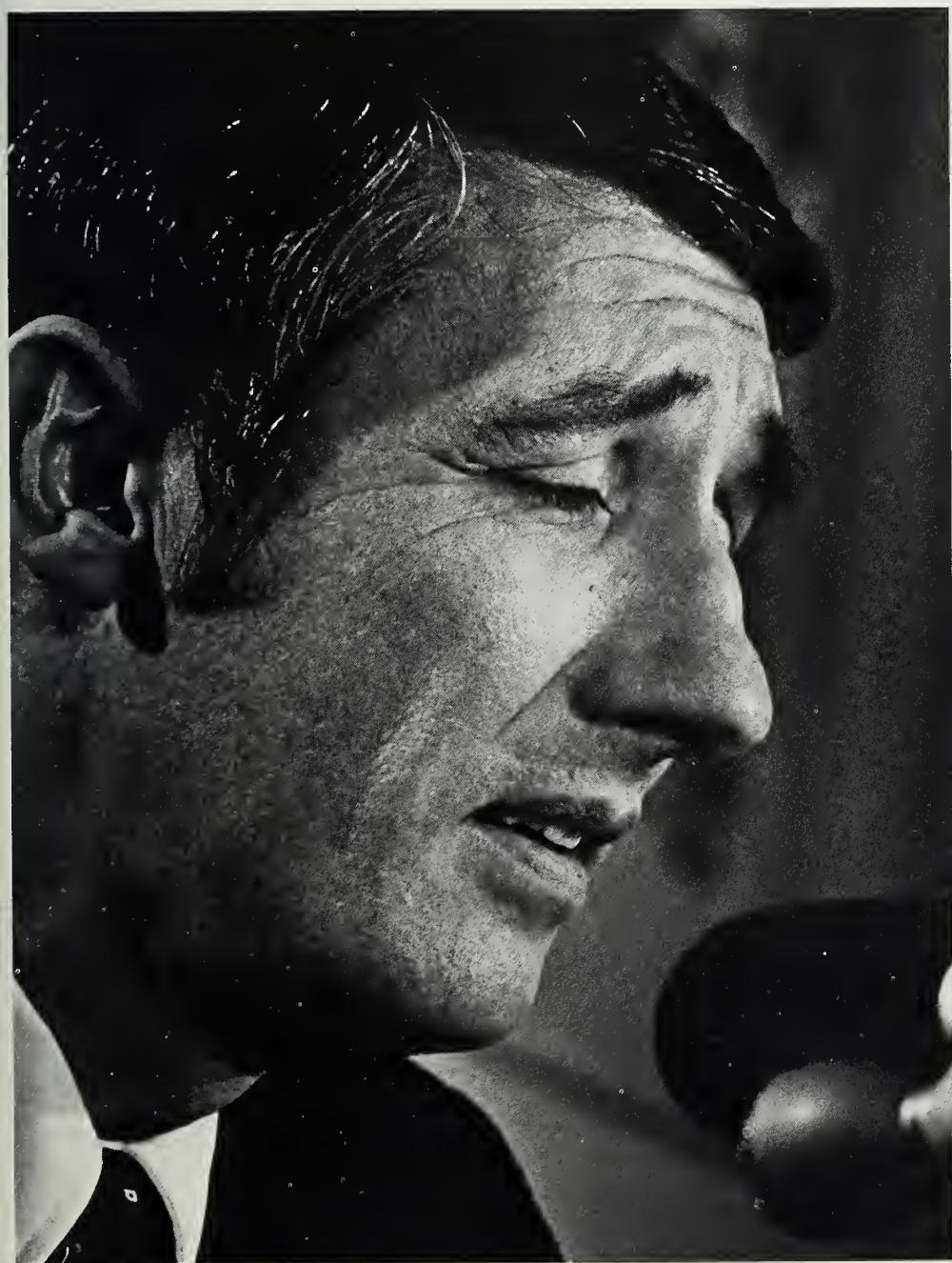
Schmidt, 38, captained the Illini squad in 1957 after an impressive high school career at Kankakee. He left an assistant coach position at New Mexico to return to Illinois as head coach in 1967. Besides coaching at Moline High School, Schmidt also played three seasons for the Denver-Chicago Truckers in the old National Industrial Basketball League.

"There is no question in my own mind of my own abilities. I would have to answer a direct 'yes' to the question of whether I could have rebuilt the program," Schmidt said at a press conference when he announced his resignation.

"All I ever wanted to do in my life was coach Illinois basketball. I can't deny it. I love it," he said.



the Agony of Resignation



Photos by
Lou McClellan



Tom Harm

the ins & outs of Track

The outdoor track season was filled with fine individual performances that lead to productive meets in 1973. The strength of the team was once again in its relay squads and distance runners.

The two-mile relay team of Rich Bell, Dave Kaemerer, Mike Durkin and Rob Mango set a national record for consecutive victories at the Kansas Relays on April 20-21. They ran their record up to 13 straight wins with a time of 7:25.5. This streak was broken the following week, however, when the team finished second with a time of 7:28.6 at the Drake Relays. Durkin finished first in the mile at Drake with an NCAA qualifying time of 4:02.9.

The highlight of the 1973 outdoor season came when the Illini upset Illinois Intercollegiate champs, Southern Illinois University, 74-71. The Illini won 10 of 17 events in the meet.

Against SIU Durkin won the three-mile run with a time of 13:54. Illinois won the mile relay in 3:13. Bill Allen won the 3,000-meter steeplechase in a meet record time of 9:07.5. Jim Fasules also set a meet record by winning the 440-yard hurdles in :53.0.

In other dual meet action, the Illini lost to Michigan 78-62. Illinois won 7 of 17 events, highlighted by Durkin's mile and three-mile wins. Mango won the 880-yard run with a time of 1:49.4. He improved that mark at the Big Ten meet with a 1:47.4 time. Also, Mike Baietto won the shot-put in his then career best of 56.9.

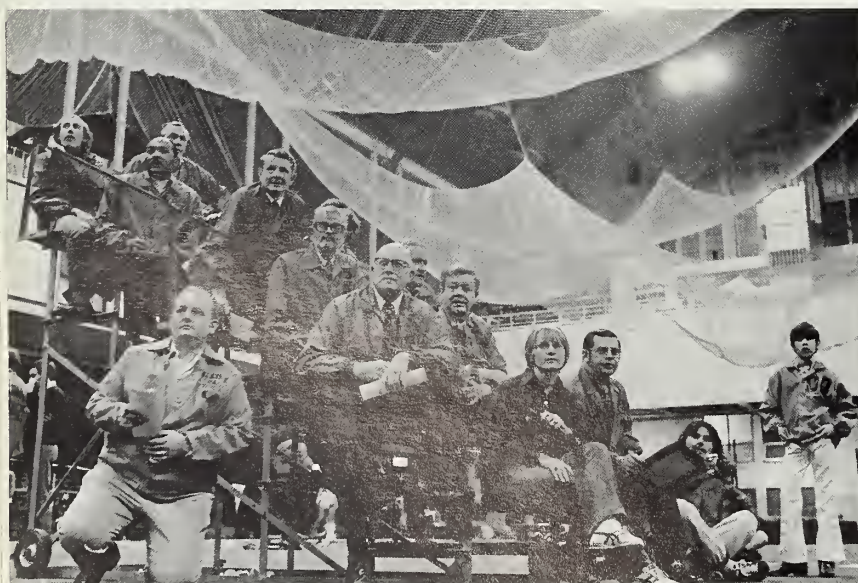
At the Illinois Intercollegiate Championships held in Dekalb, Illinois finished third behind SIU and Western. Durkin once again won the mile with a sluggish time of 4:18.5. Greg Pivovar qualified for NCAA competition by winning the 120-yard high hurdles in his career's best time of :13.8. Ben App won the 440 in :48.7, upsetting SIU's Terry Erickson. Mango and Kaemerer finished one-two in the 880 with times of 1:54.1 and 1:54.3.

Illinois finished a disappointing seventh at the 1973 Big Ten outdoor track meet. Scoring only 42 points to Indiana's 153, the Illini placed no firsts, and only four seconds. The meet took place only six days after the Illinois Intercollegiates.

Fasules finished second in the 440 hurdles, Mango took second in the 880, Oscar Wallace and Sam LaFrank finished second in the long jump and discus.

1973-74 was the last year for Bob Wright as Illini head track coach. The indoor track line-up of Durkin, Kaemerer, Baietto and Charlton Ehizuelen were labeled "national-class trackmen," by Wright.

"With those guys and Craig Virgin, if his foot comes around, we have a better shot at the NCAA title than we do in the Big Ten," Wright said. Virgin's ankle was hurt in the AAU's in December.



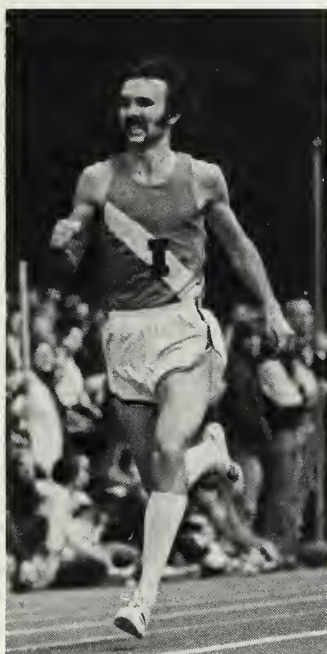
Chris Walker



Tom Harm



Chris Walker



Chris Walker



Chris Walker

Far Left: Mike Durkin rounds the bend in distance medley relay. **Below:** Line judges look in anticipation of the race's climax. **Above:** Rich Brooks accepts the baton in relay. **Left to Right:** Dave Brooks winning the two mile run, Ralph Rhodes in the stretch, and Dan Baron in the relay.

"In the nationals, it's just a question of who has the studs, and we have them," Wright continued. "Last year 18 points won it and Charlton could get us half of that by himself," he said.

Wright was referring to Charlton Ehizuelen, the freshman jumper from Nigeria who broke the Big Ten record in the long jump and triple jump in his first meet competition with the Illini. Ehizuelen was joined in the field by shot-put man Baietto who set a new varsity record with a mark of 58-11 1/4. He also qualified for the NCAA's with the toss.

Not mentioned in Wright's list of "studs" was Dave Brooks, who established himself as the outstanding distance man on the Illini squad. Brooks had the best time of any Illini runner in the two and three-mile events. He won the three-mile at the Illinois Intercollegiate with a time of 13:55.4, and the two-mile run at the Illinois Invitational, with an 8:54.7 time. His brother, Rich, anchored the NCAA

bound distance medley relay team of Kaemerer, App, Durkin, and himself. Dave and Rich Brooks also had the fastest mile times of the Illini behind Durkin.

Kaemerer and Durkin were paired in the 880-yard run, one of the great intrasquad rivalries during the season. At the Illinois Invitational, both ran a race seconds ahead of the other finishers. Kaemerer narrowly won the event, a fraction of a second ahead of Durkin with a time of 1:51.6. Both qualified for the nationals. Kaemerer also qualified for the nationals with a time of 2:09.9 in the 1,000-yard run. Durkin, defending Big Ten champ in the mile, broke the conference record with a time of 4:00.7.

Gary Wieneke, head cross country coach and assistant track coach under Wright for six years, will be the new head track coach for the Illini in 1974-75. Wright is leaving the Illini to go into retirement.



Ehizuelen jumps to Illinois

by Christopher Cashman

Charlton Ehizuelen was born and raised in Nigeria. He came to the University in 1974 as a freshman and established himself as one of the most promising, if not one of the best long jump artists in the country.

Aworture Eleyae, a P.E. instructor at the University, was instrumental in bringing Ehizuelen to Illinois. Eleyae, who is also a native of Nigeria, convinced Ehizuelen that he could best improve himself by coming to the United States, and Illinois in particular.

"You know that everything's fine here," said Ehizuelen in a deep, accented voice. "Coach Wright, my coach (Eleyae) and just everyone has been so good to me," he said.

Ehizuelen (pronounced Iz-way-lin) has had an extensive background in track, consisting mostly of amateur international competition. He noted that track can only be amateur competition in Nigeria and that there are no professional track clubs as there are in the United States.

"Before coming to this country I competed in so many international meets," he said. "I gained so much experience competing with many different types of people."

In international competition, Ehizuelen was an all around athlete, although specializing in the long jump and triple jump. He ran the 200 meters in 21.9, the 100 meters in 10.7 and cleared the high jump at 6-3. His best for the long jump was 25-6 and 52-8 in the triple jump.

Ehizuelen broke his old marks in his first meet with the Illini. At the Illinois Invitational track meet held in January, he not only broke his personal records, but also Big Ten records in both the long jump and triple jump. His mark of 25-9 1/2 broke the long jump record set by Jesse Owens of Ohio State 40 years ago, as well as the meet and Armory record.

Late in the meet, Ehizuelen dramatically set a new Big Ten record on his last triple jump try. After scratching a number of times, the slender Nigerian leapt 53-11 3/4, missing the NCAA record by only two inches, but delighting a crowd of over 2,000. Both jumps easily qualified him for NCAA competition.

Tom Harm



Tom Harm

"I'm getting better because I'm working harder now," chuckled Ehizuelen. "I'm beginning to do the right things such as regular weightlifting and practicing speed walking." Instead of competing in four or five different events as he did in Nigeria, Ehizuelen can now concentrate on improving his jumping skills. He does exercises specifically designed for the jumper, exercises which he hopes will get him to the Olympics in 1976.

"I do want to compete in the Olympics," he said. "I'm starting right now to get ready for them. But my immediate goal is to represent Africa next year against the United States in international competition once again," he said.

Eventually, Ehizuelen hopes to go back to Africa to help young athletes get the proper basics in long jumping.

"When I'm done with all my academic and athletic activities, I'd like to influence the younger ones in trying to do the right things," he said. He emphasized that learning the correct skills early is essential to any prospective long jumper.

"You first have to be dedicated," he said. "A lot of ones have potential, but to be good, one must also have the desire to become very good."

Being so far away from his home in Benin City, Nigeria, it's easy to imagine that Ehizuelen gets a little homesick. He won two watches at the Illinois Intercollegiates by placing first in the long jump and the triple jump. He wears both, setting one to the time in his home town.



Chris Walker

Top and Left: Ehizueln in triple jump action.



Tom Harm

Wrestling the Big Ten



Chris Walker

Far Left: Phil Miller wrestles a 126-pound Northern Iowa opponent. **Left:** Randy Sulaver awaits "wrestle" signal from referee. **Below:** Bob Check tries to break hold of opponent.

What do you do when a wrestling team wins far less than 50 per cent of its dual meets in four seasons and scores a total of eight points in two Big Ten Championships? You begin by finding a new coach.

So in 1973-74, Tom Porter replaced Jack Robinson as head wrestling coach of the Illini.

With only one Big Ten dual meet remaining in 1974, the Illini had a record of 2-6 in the Big Ten, and a 5-10 record overall. This was a step backward for the Illini who finished with an 8-8 mark in 1973.

Nevertheless, the team had an extremely tough schedule, facing many of the top schools in the Midwest. As luck would have it, most of the top schools in the Midwest are also from the Big Ten.

Illinois lost its opening meet of the season to a strong Iowa squad, losing 43-0. From there the team bowed to Minnesota, Purdue, Michigan State, Michigan and Wisconsin. Outside of the Purdue meet, where Illinois lost 22-17, the Illini were overwhelmed in the Big Ten. Up until the Maverick Classic, the lone victories were against Ohio State and Indiana.

Two weeks prior to the Big Ten Championships, the Illini wrestlers won the Maverick Classic in Omaha, Neb. Illinois won two of three dual meets against Nebraska and South Dakota. They barely lost against Northwestern, 19-17. However, Illinois edged Northwestern in total points, 42-36 1/2 to win the tournament.

Veteran Andy Passaglia led the Illinois wrestlers in 1973-74. He, along with Randy Sulaver, finished first at the Illinois Invitational, and was virtually unbeatable at 134-pounds.

Passaglia had a record of 2-3-1 at what Porter calls "the toughest weight in the nation." Passaglia defeated NCAA placer Conrad Calendar of Michigan State and tied national finalist Bill Davids of Michigan. He also defeated Wisconsin's Jim Abbot in mid-February, establishing himself as the No. 1 seed in the Big Ten meet. Abbott had previously defeated defending Big Ten and NCAA champ Mark Massery of Northwestern and top-ranked Larry Glass of Iowa State.

Sulaver had a record of 17-5 in mid-February at 150-pounds. He also wrestled at 167-pounds at one point in the season, and came away with a tie.



Tom Harm

Nationals obsess Sammons

Chris Walker



You could say that swimming coach Don Sammons has a bit of an obsession — national recognition. There's nothing wrong with that really. As a matter of fact, it should become a requirement of all Illinois coaches.

The 1973 swim team proved to be one of the finest squads in years at Illinois, certainly the best Sammons had in his three years as head coach of the Illini. The team finished with a 7-3 dual meet season and won the first annual Illinois Intercollegiate Championship.

The team sent seven swimmers to the NCAA finals in Knoxville and competed in six events. Among them was freshman standout Greg Scott who qualified in the 100 and 200-yard butterfly. He finished fourth in the nation in the 100-yard event.

Sammons and his team tasted the NCAA's so badly that they almost slept through the Big Ten meet. Everything rested on qualifying times for the nationals. Consequently the team slipped in the Big Ten, finishing eighth.

As a team, Illinois finished 17th in the nation. A fine performance, but not quite good enough for Sammons. In 1974 he was shooting for the top ten. With another fine crop of young swimmers, the Illini had a good chance.

The most welcome addition to the swim squad was Dave Barnes, a prep all-American from Evansville, Ind. Barnes broke two varsity records in the 200-yard individual medley and the 400-yard medley. The team is made up of two-thirds freshmen and sophomores.

In February the Illini qualified in three events for the NCAA Championship to be held on March 28-29 in Long Beach, Calif. The times of George Congreve, Brad Nerud, John Tanner and Rod MacDonald totaled under the 1:05 qualifying time for the

800-yard freestyle relay.

The 400-yard freestyle team of Ed Woodbury, Barnes, Congreve and Tanner also qualified for the nationals. Scott qualified for the 100-yard butterfly, but it was questionable whether or not he would compete in the Big Ten or NCAA's due to mononucleosis.

In diving competition, Bob Kuypers led the one-meter event with 253.65 dual meet points against Northwestern. Neil Janota scored 279.10 against Illinois State, putting him on top of the three-meter competition. Both divers were, however, far short of the NCAA qualifying standard of 280 and 300 points respectively.

Going into the Big Ten Championships, the Illini had a 7-3 record in overall dual meets, and a 5-3 mark in the Big Ten after an impressive victory against Purdue. In Big Ten duals Illinois defeated Minnesota, Michigan State, Northwestern, Iowa and Purdue, while losing to Michigan, Wisconsin, and of course, Indiana. The team finished second, however, in the Big Ten Western Division Relays behind Wisconsin.



Keith Williams

Far Left: Greg Scott swimming the butterfly. Scott was fourth in the nation in the 100-yard butterfly in 1973. **Left:** A member of the diving team exhibits his form at the IMPE pool. **Below:** Sammons talks to freestyle swimmer Mike Grimmer. Sammons was in his third year as head swim coach.



Chris Walker

Michigan
Iowa
Wisconsin
Minnesota
Michigan State
Ohio State
Northwestern
Purdue
Indiana
Illinois

wrestling

Indiana
Michigan
Wisconsin
Michigan State
Northwestern
Ohio State
Minnesota
Illinois
Purdue
Iowa

swimming

Big Ten Standings-1973

basketball

Indiana
Minnesota
Purdue
Illinois
Ohio State
Iowa
Michigan
Michigan State
Wisconsin
Northwestern

Michigan
Indiana
Iowa
Illinois
Wisconsin
Minnesota
Michigan State
Northwestern
Ohio State
Purdue

tennis

fencing

Illinois
Ohio State
Wisconsin
Michigan
Indiana
Minnesota

outdoor track

Indiana
Michigan
Michigan State
Purdue
Minnesota
Wisconsin
Illinois
Iowa
Ohio State
Northwestern

golf

Indiana
Ohio State
Illinois
Purdue
Michigan State
Michigan and
Minnesota (tie).
Iowa
Wisconsin
Northwestern

Minnesota
Michigan
Ohio State
Wisconsin
Michigan State
Northwestern
Illinois, Iowa
and Indiana (tie).
Purdue

baseball

Ohio State and
Michigan (tie).
Minnesota
Illinois,
Michigan State,
Northwestern,
and Purdue (tie).
Wisconsin
Indiana and Iowa (tie).

Football

Indiana
Michigan
Michigan State
Wisconsin
Illinois
Minnesota
Purdue
Iowa
Northwestern
Ohio State

indoor track

Intramural victors

Spring '73 — Men's Basketball

Fraternity Blue — Alpha Tau Omega
Fraternity Orange — Alpha Phi Alpha
Residence Hall — Hopkins 2W
Independent House — Fat City
Pledge — Alpha Gamma Rho
UI — Kirby's Place
"B" — Trojan's "B"
5'9' and under — Vemies

Handball

Fraternity Blue — Phi Delta Theta
Fraternity Orange — Beta Sigma Psi
Residence Hall — Scott 2A

Table Tennis

Fraternity Blue — Evans Scholars
Fraternity Orange — Alpha Epsilon Pi
Residence Hall — Oglesby 8
Independent House — Bromley
All-University Champs — Oglesby 8

Swimming

Fraternity Blue and Orange — Phi Delta Theta
Residence Halls, Independent Houses — Townsend 3S

Bowling

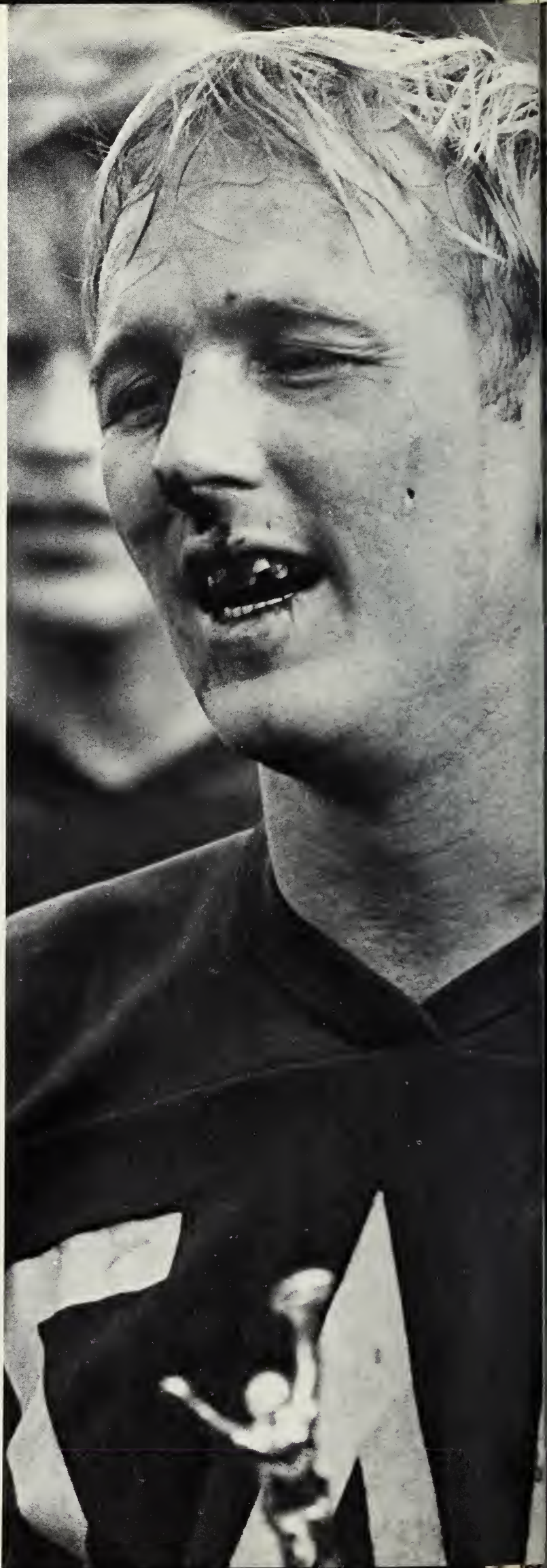
Fraternity Blue — Evans Scholars
Fraternity Orange — Alpha Chi Rho
Residence Hall — Scott Four-Ply
Independent House — Dynamatronics

12" Slow Pitch Softball

Fraternity Blue — Farm House
Fraternity Orange — Pi Lambda Phi
Residence Hall — Oglesby 4
Independent House — Cavaliers 1

16" Softball

Fraternity Blue — Sigma Alpha Mu
Fraternity Orange — Tau Delta Phi
Residence Hall — Oglesby 7
Independent House — 3 Fountains
All-University Champs — Oglesby 7
UI 12" Slow Pitch Softball — Cavalier 1
UI 12" Fast Pitch Softball — FH Farm Club
UI 16" Softball — Knads





Tom Harm



Jeff Goll



Art Burkhalter

Soccer

Fraternity Blue — Alpha Delta Phi
 Fraternity Orange — Phi Kappa Tau
 Residence Hall — Savages
 Independent House — Newman Hall
 Archery — Dave Roelle
 Tennis (Singles) — Bob Bryant
 Tennis (Doubles) — Bryant-Sronce

Racquetball

Fraternity Blue — Tau Epsilon Phi
 Fraternity Orange — Sigma Nu
 Residence Hall — Snyder 3E
 7-man Rugby — Acacia

Track

Fraternity Blue and Orange — Phi Delta Theta
 Residence Hall, Independent House — Ubora
 2-pitch Softball — Taj

Women's Sports

"A" Basketball — Alpha Delta Pi
 "B" Basketball — P.E. 1244
 Racquetball (singles) — Cathy Anderson
 Racquetball (doubles) — Dee Dee Regal and Sue Pretnar
 Soccer — Green Machine
 Softball — Aces
 Tennis (singles) — Lorie Goldsmith
 Tennis (doubles) — Sue Blaudfard and Maureen O'Hara
 Table Tennis — Darlene Friedman
 Bridge — Barbara Volden and Nancy Crump
 Swim Relays — LAR
 Co-Rec Football — Turkeys

Fall — Men's

"A" Basketball — The Rockets
 "B" Basketball — Fireballers

Football

Fraternity Blue Football — Delta Chi
 Fraternity Orange Football — Psi Upsilon
 Residence Hall Football — TAJ
 Individual House Football — Chokers

All-University Football — Delta Chi
 160 lb. Football — Wimpy Dudes
 Pledge Football — Beta Theta Pi
 "B" Football — Da Hasslers
 UI Football — Kams

Soccer

Fraternity Blue Soccer — Sigma Alpha Mu
 Fraternity Orange Soccer — Sigma Phi Epsilon
 Residence Hall Soccer — Oglesby 1
 Independent House Soccer — Hendrick House

Volleyball

Fraternity Blue Volleyball — Phi Delta Theta
 Fraternity Orange Volleyball — Sigma Nu
 Residence Hall Volleyball — Weston TAJ
 Independent House Volleyball — Griffins
 UI Volleyball — Strongside

2-pitch Softball — Zeta Beta Tau

Golf

Fraternity Golf — Phi Delta Theta
 Residence Hall Golf — Taft 4
 Independent House Golf — Panama Reds

Women's

Women's Touch Football "A" — Alpha Delta Pi
 Women's Touch Football "B" — TAJ
 Women's IM Soccer — Weston Jocks



Wayne Zumwalt

Kevin Horan





Jim Baird

Volleyball — Taj
Basketball free throw — Betty Anderson
Badminton singles — Carol Wilkinson
doubles — Hope and Holly Thompson

Handball

Frat. Blue — Phi Delta Theta

Frat. Orange — Sigma Nu

Res. Hall — Scott 2

Water Polo

Frat Blue — Alpha Tau Omega

Frat Orange — Kappa Sigma

Res. Hall — Blaisdell II

UI — Bay Area Bombers

Spring Co-Rec

Bowling — All in All

Raquetball — Miller and Wells

Duplicate Bridge — Minnie and Mickey Mouse

Badminton — Weidman and Williams

Riflery — Judy and Mike Pohlman

Softball — The Losers

Tennis — Williams and Haaga

Bid Whist — Sain and Buchner

Golf — Ragalie and Carr

Tug of War — Hercules and Samantha

Football — Turkeys

Bike Races — Da Ritz I

Fall Co-Rec

Volleyball — T.O.T.S. II

Basketball — The Bye

Football — Turkeys

Table Tennis — Friedman and Cartere

Turkey Run — Gobblers

Jon Langham





Jim Baird

The AA leaves Behind Hockey



Left: Goalie Bob Cepek makes a kick save. Below: Illini center Larry Swakon.



Jim Baird



Chris Walker

by Christopher Cashman

By 1974 the cries in favor of hockey team becoming a part of the Athletic Association had subsided. People took the attitude that it would be nice, but not practical.

Perhaps it would be best to let the AA wrestle with its own problems for a while. In 1974 it was faced with a stadium renovation which would cost an estimated \$600,000. It was also buried in the red tape of its own bureaucracy, falling far short of even attempting to remain soluble. Not to mention the fact that the basketball team was the worst in Illinois history, causing fans and money to dwindle away.

So don't ask why the AA doesn't make hockey an AA sport. Coleman has enough problems already.

Besides, the hockey team rents the AA-owned ice rink. Why lose that income by incorporating the team under the AA? In these hard times, that would be a touch on the insane side.

If the AA, by some quirk of fate, decides to bring hockey under its financial wing, what difference would it make for the success or failure of the hockey squad, anyway? None. The team's alive and well with its independent status.

In 1972-73 the team finished with a 3-3 record in the Big Ten conference. The Big Ten is in reality the Big Four, made up of Northwestern, Purdue and Indiana. Last year Illinois took third place, or second to last, in the Big Ten Hockey Tournament.

In 1973-74, the Illini faced an expanded schedule of 21 games, 13 in the conference. Before the Big Ten Championships were played, the team was 9-8 overall, with a 5-6 record in the Big Ten.

Purdue handed the Illini three of their losses and were favored in the tournament. Against the other conference foes, Illinois was 2-2 against Indiana, and 2-1 against Northwestern. They beat Purdue once.

Jim Spellmire and Bob Lachky led Illinois in scoring. Spellmire had 28 points, when four games remained. Lachky was close behind Spellmire with 25 points, followed by Mike Jeffers and John Dolan, each with 15 points. Mario Stefanini, Larry Swakon and Lachky scored the team's hat tricks.

The team scored an average of 4.35 goals per game. They scored 21 power play goals while their opponents made 13.

Those 21 goals aren't surprising when one considers that Illinois skaters spent 363 minutes in the penalty box. George Lobb led the parade with 65 minutes.

For the second half of the season, goaltending was done almost exclusively by Tom Little, who appeared in 12 games, averaging 3.53 goals against. Bob Cepek appeared in four games, for a 4.50 goals against average.

Teaching gymnasts the basics

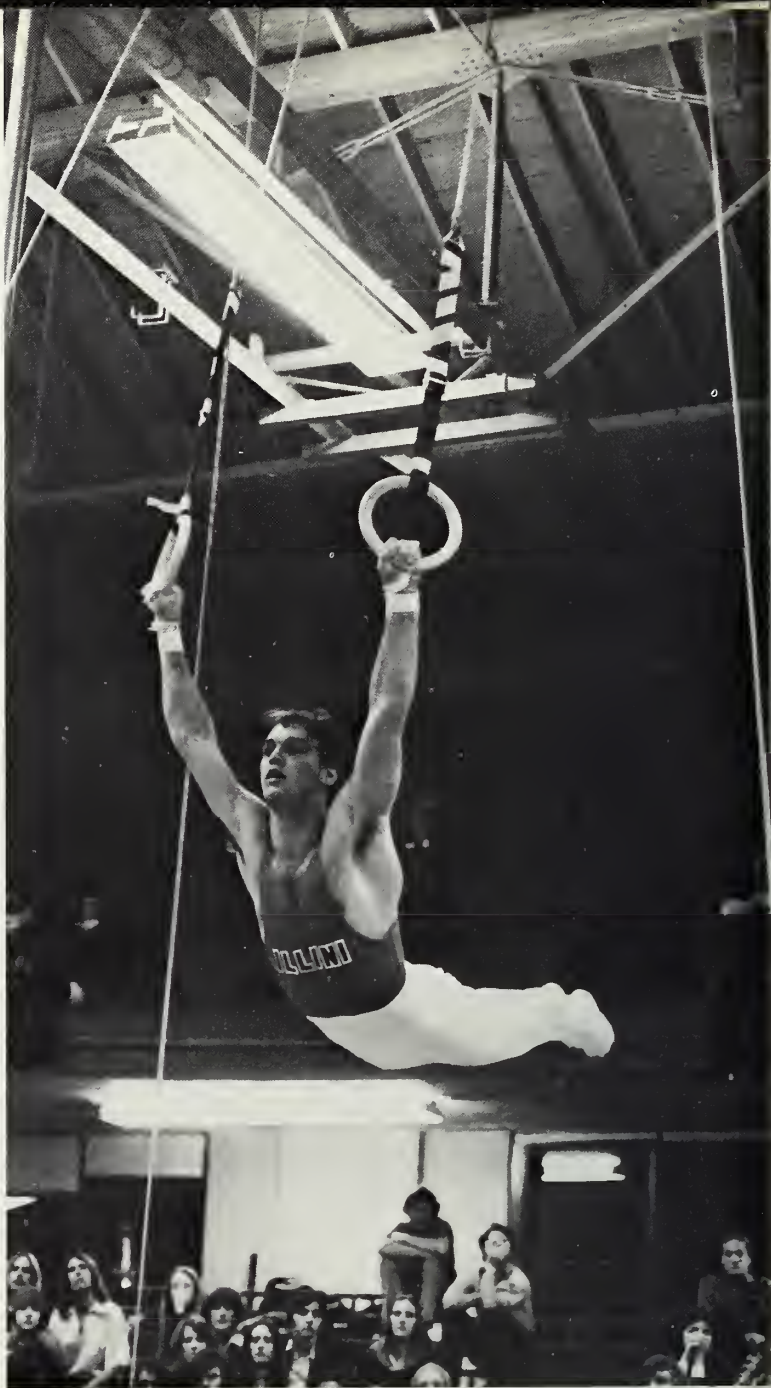
The major goal for the 1974 gymnasts was to win at least 50 per cent of their dual meets and to place within the top three in the Big Ten. But new coach, Yoshi Hayasaki, and squad had a long road ahead of them.

"The majority of our gymnasts are freshmen and sophomore walk-ons," Hayasaki said. "For the newcomers we really have to build up their basics because in the majority of high schools the wrong basics are taught."

Hayasaki should know what he's talking about. While a student at Washington he won the 1970 and 1971 NCAA championships in the all-around competition. Upon graduation he came to Illinois and was assistant coach under Charlie Pond for two years.

In 1973 the gymnastics squad finished with a 1-8 dual meet record, attributed largely to the loss of Mike Grimes and Paul Hunt in the floor exercise. At the Big Ten meet, Steve Beck was the only gymnast to place when he took third in the side horse. The team finished sixth.

"I find coaching difficult only in the shift from participant to spectator," Hayasaki said. "But I find myself ob-



Lou Wollrab

serving more than I did as a participant and I'm learning a lot more about gymnastics."

In the fall of 1973, Hayasaki instituted a practical training program designed to build the strength of his squad.

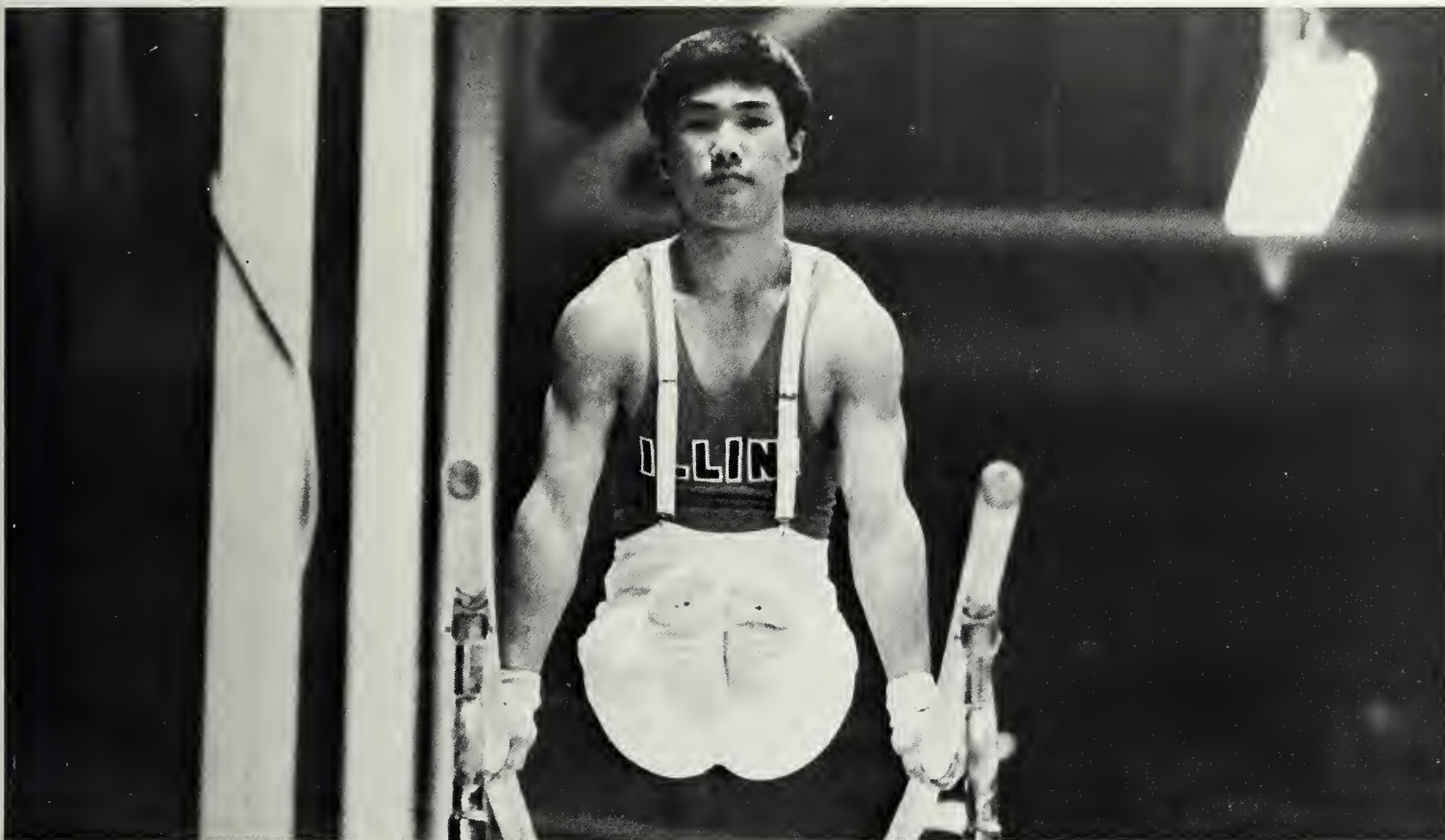
"Our fall program emphasized strength building through the use of the body weight," Hayasaki said. "In these exercises the body does most of the work. The fact that the exercises are done on parallel bars and the still rings, for example, makes it a much more practical way to build strength than weight lifting and other means," he said.

Hayasaki pointed out that high school gymnastics use only optional exercises in meets, and that the young Illini squad will have a little trouble in meeting the more demanding requirements of compulsories.

Freshman Steve Yasukawa was singled out as one of the Illini's most promising newcomers. In an early meet, Yasukawa defeated senior captain Mike Grimes in the all-around.

"Steve is really giving Grimes a run for his money this year," Hayasaki said. "But he's still a little weak in the compulsories."

Left: Senior all-around man Mike Grimes works on the still rings in an Illini meet. **Below:** As a freshman walk-on, Steve Yasukawa proved to be one of the most promising gymnasts on Haysaki's squad.



Chris Walker



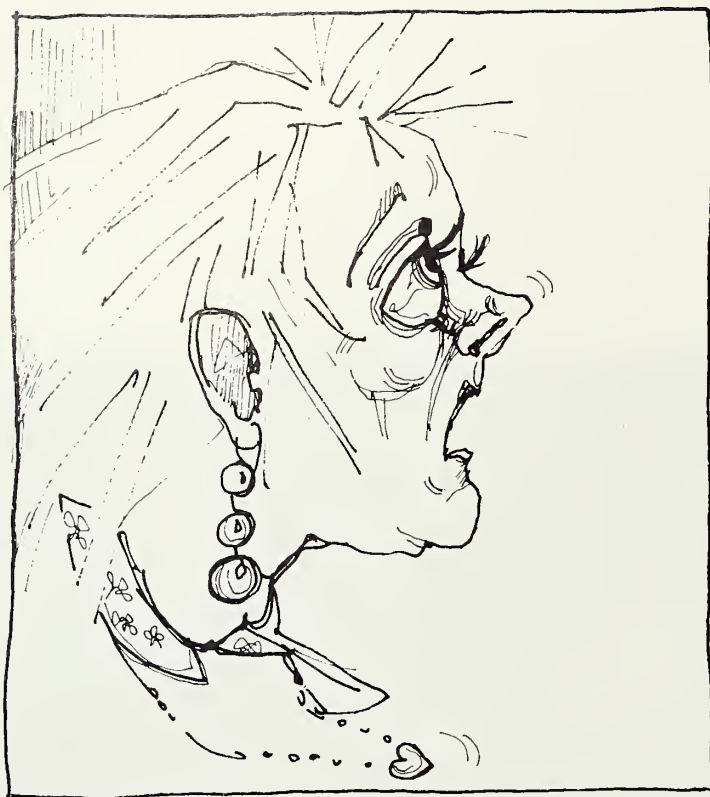
Chris Walker

Unfortunately for the gymnastics squad, Grimes suffered a badly bruised ankle in late January and was out of competition for three weeks. The possibilities of his missing the remaining dual meets loomed large in the eyes of Hayasaki.

The loss of Grimes made the possibilities of the team scoring big in the compulsories minimal with an inexperienced group of freshmen and sophomores. The highest total scored in compulsory events prior to Grimes' injury was only 136. Grimes also sprained his ankle at the Big Ten championships in 1973.

Among the outstanding young freshmen for the Illini gymnasts are Mark Schruben, Jim Hattori and Bob Brockman. Schruben was to be out for the entire 1974 season. He is the only freshman on scholarship.

But whether Hayasaki's squad can finish in the top three in the Big Ten and win the majority of their dual meets is only an immediate question and goal. Hayasaki is looking two or three years into the future when his younger talent begins to emerge as mature gymnasts. "We should be national contenders in 1976," Hayasaki said.



The film curriculum develops

by Chip Shields

Illustrations by Nina Ovrzyn

Last fall, Allen Estrin in his Daily Illini column "Silver Screen," attempted to print a complete list of all the films that were scheduled to be shown on the University of Illinois campus that particular week. When the count went over 20, he gave up. Other than the three University funded film organizations, IUSA, Cinemaguild and Film Society, no one, including Student Services, is sure how many "splinter" groups showing films exist. During most weeks in the school year, an average of fourteen different films shine in the darkness of classrooms, theatres and church basements from weekend to weekend, inspiring the rumor that this campus shows more films per square mile than anywhere outside New York City.

"I wouldn't be surprised," said Edwin Jahiel, professor of French, member of Film Society and head of the Committee for Cinema Studies.

"We're pretty good at acquiring films, but we go by the catalogue, what's for rent, etc. Funds are tight at this university. Groups repeat films. There's a need for new collaboration and revamping among them. But then, of course, there are holes in what comes to this campus, too.

"First, we're deficient in quite a few new American films. It takes forever, you know, for films from New York to get here. Secondly, we are deficient in a broad spectrum of avant garde films. But perhaps the wind has gone out of the avant garde public. I don't know. New filmmakers, structuralist films, experimental films, all that. We're also lacking in speakers. It's important to bring people to campus to demythify them. Students think, "Well, that director is European, he knows nothing about American culture. Students must be able to talk to them and hear them speak for themselves.

"This year, not much was done to arrange any film festivals or engage speakers because there is less money than

even before."

Do groups showing films run into scheduling conflicts very often?

"We used to worry about films overlapping, but we've stopped. "Casablanca" was shown in the Union one week and at the Auditorium the next. A whole different public turned out. Popular films never stop drawing, but you'll see at unusual or unknown films the same people. There is a core of about one hundred people seriously interested in film and a handful of film students. If someone wants to spend most of his time seeing films, there are at least ten a week and a few good ones on television."

At the end of January, a written plan several inches thick was submitted to the chancellor's office, outlining a method of cooperation in film study between the colleges of LAS and FAA.

"It's a joint proposal," said Jahiel, "that has two parts complementing each other. We're trying in LAS and FAA to take over more of the film courses and create a definite film curriculum. Both departments want to cooperate so financial requests aren't duplicated and to maintain our specialties so that students don't have to repeat areas."

Julius Rascheff has been a professional cinematographer since 1959, working as cameraman on three feature-length films and a number of shorts. Receiving his M.A. from the Institute for Advanced Cinematographic Studies in Paris, he has been an assistant professor in the Department of Art and Design at the University since 1971.

"The association that's taking place," he said, "is between instructors in LAS and instructors in photography and cinematography. The English department, primarily, is going to expand into critical and theoretical areas of film. You know, several years ago there weren't many students taking courses in film and now there are seven or eight



hundred."

The University is currently funding a Visual Research Laboratory (VRL). According to Rascheff, everyone using it will be concerned with image-making in some way. There will be editing rooms, advanced editing rooms, screening rooms and a projection room for films going into the last stages. Photography and cinematography will share a supply of lighting equipment. Priorities will be established, but anyone making films will be able to use the VRL.

"In my own filmmaking course, I have approximately 60 students a semester," Rascheff said. "New courses are going to open up soon in specific aspects of film: editing, synchronization, etc., and a special course in animation. A student here in electronics has built an optical printer for less than \$300. In Hollywood, they rent for several thousand dollars a week. Advanced students will be allowed to use it and get special effects that can cost \$60 or more.

"Students come from all areas to learn about film so they can apply it to their areas," he continued. "I have people in engineering, English and computer science. If a student in botany makes a film on growing plants, does that mean it is a failure in my class? No."

The student course guide lists the expense for materials in the cinematography course as \$100.

"I compute how much first, second and third semester students spend," said Rascheff. "If you are a first semester student and you want to make an 8mm film, it is usually \$25. Super 8 is \$50. A 16mm black and white film is about \$80 and in color it's \$125. The second semester is the cheapest because many students are putting sound on their films which is just a fraction of the cost. The third semester, they have to complete their films. The total cost is possibly \$200 if you repeat the course for three semesters. That \$100 figure in the handbook was put there in 1968 or '69."

The first student in film to graduate from the University is Barry Sabath, who has been a film reviewer for the Daily Illini and is managing editor of "MacGuffin" film magazine.

"I was a freshman in general curriculum," said Sabath, "when my advisor found out about the film program in IPS (Independent Programs of Study).

"The first step is to submit a proposal to IPS, what you intend to take to fulfill the 120 hour requirement. Then your advisor must turn in a statement about you. I planned out a four year sequence, but it's possible to graduate in three."

Across several departments, film courses in German Expressionism, French Cinema, Slavic Film, Film as Literature, Comedy on the Screen and various independent courses are available.

"I'm satisfied that my program has given me a good background in the humanities. I've taken 30 hours in film and about 40 or more in literature. Under the IPS program, you can include the education courses needed for Teacher Certification in your proposal, as well. The best aspect of an independent curriculum is its flexibility. I've been able to change my program slightly during four years and gear myself more toward film criticism. You can enter IPS any time up until your junior year. Now, I think, there are 13 film students.

"I think I've gotten a good start to enter a Master's program at one of the schools offering an advanced degree in film. NYU and Columbia are the best in film criticism and UCLA and USC for a technical education in film. Northwestern and Boston University are adequate in both areas.

Do you think, as Professor Rascheff says, this university will eventually be envied by both east and west coasts because it is not trying to restrict the structure of its film curriculum, but leave it open-ended?

"Yes," said Sabath, "I'm sure it is."

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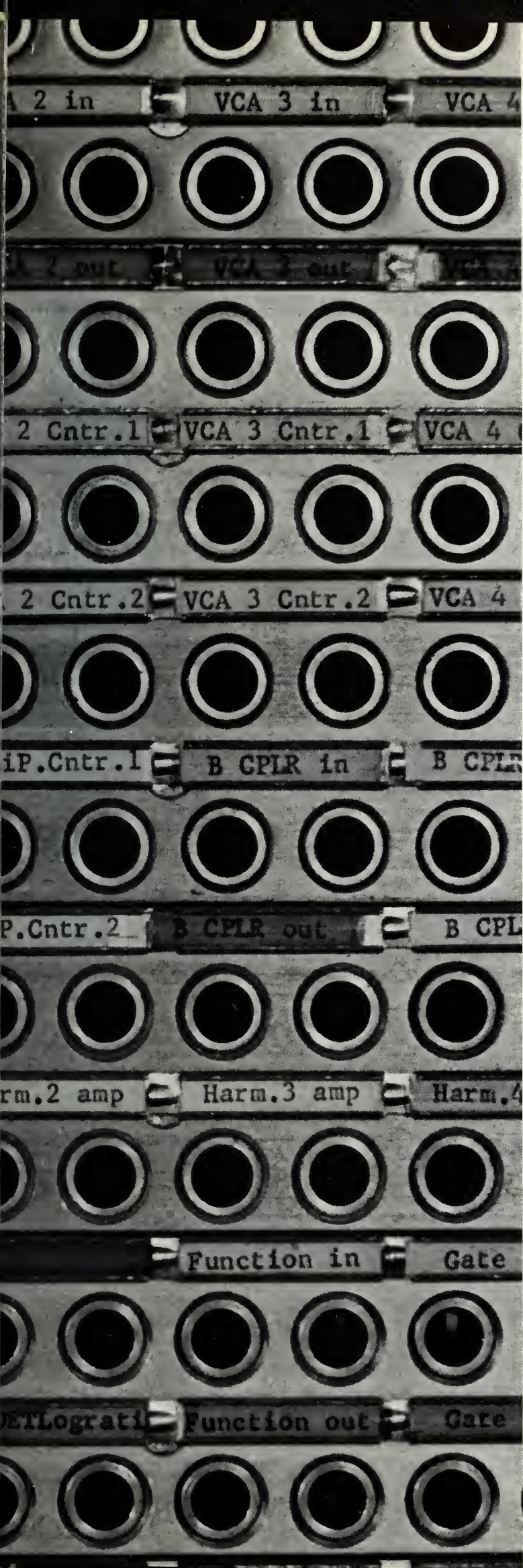
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Symphony by Synthesizer

by Sue Treiman

Photos by Tom Harm

Tin Pan Alley used to be a mythological district populated by a strange mixture of eccentric composers and shaggy beatnik musicians. Today, it has undergone a kind of musical "urban renewal". The finger-snapping types of yesterday have been replaced with a new kind of inhabitant — the sober, serious engineer-musician — and a totally new kind of music.

Beginning with the revolutionary appearance in 1963 of Robert Moog's first electronic music "module" the field once dominated by the stately grand piano has gradually moved over to make room for the synthesizer, a sophisticated electronic gadget that produces sounds artificially. Unlike acoustic music produced by the conventional musical instrument, synthetic music does not produce tones by causing the direct vibration of air molecules. Instead, it employs tiny electronic circuits to generate noises inside highly developed electronic gadgets.

In 1966, the University produced an electronic album that gave the academic world a preview of what was to come. The album, "Electronic Music," from the University of Illinois, sold 50,000 copies and people everywhere started asking questions about this strange new kind of sound.

A revolutionary new rendition of an old master's works "Switched on Bach," by Walter Carlos brought the new music into the popular eye, and into industry's affections. An avalanche of new machines, including the Moog synthesizer (ranging in price from \$3500 to \$8000), the Buchla, the ARP (Tonus) and the Putney deluged a music-hungry audience.

James Beauchamp, a University professor of music and an electronic music experimenter for more than 15 years, witnessed the flow of the trend.

"After 1968, the concept of the synthesizer just took off. About 50 albums were produced using electronic synthesizers and synthetic music was being used extensively in television commercials. Now, the trend is to make everything as electronic as possible."

Beauchamp envisions the day when the practice rooms that line the halls of the new music buildings will be filled with every variety of synthesizer.

Beauchamp's vantage point is quite unique. He is a member of the governing staff of one of the first electronic music studios in North America, and one of the most innovative centers for the growing field of experimental music — the University of Illinois' Experimental Music Studios.

The studios were born in the dark days when commercially manufactured electronic music devices were unheard of and the word synthesizer didn't exist in the ordinary musician's vocabulary. They were the outgrowth of a series of experiments carried out by Lejaren A. Hiller, a former University professor of music, to study the feasibility of exploring computers and electronic circuits as music-producing devices.

When Hiller began his investigations, only one electronic music studio existed in North America, a center in New York that loosely patterned itself after earlier counterparts in Europe.

Pledging not to exceed \$20,000 in expenditures, Hiller and a dedicated band of far-sighted music enthusiasts set about collecting electronic equipment to stock a third-floor studio in Stiven House, an unassuming brick structure owned by the University's School of Music. Hiller and friends scoured the campus to find every available piece of unused gadgetry.

"I decided to assemble our equipment systematically, starting with the most important items first, within a fairly modest budget that would permit us to build or acquire equipment at a rate at which I felt we could readily learn to use them," Hiller later recalled in a report made on the progress of the Experimental Music Studio.

Cheap generators were found and students helped construct equipment in the one room where Hiller combined an electronic music laboratory, a studio, a workshop and classrooms.

Beauchamp remembers the first days of the studio's existence as exciting ones.

"We started out small, in a room below the attic. It was hot in summer and always noisy from the buses and motorcycles that went by. But it was exciting, and lots of people were inspired."

The studio attracted people with widely diversified backgrounds ranging from engineering and musical composition, to computer science.

Four years after its birth, the studio was given an invigorating shot in the arm with a grant from the Magnavox Corporation and a generous increase in its allowance from the University's Research Board. Hiller and his associates used the new funds to face-lift the studio with more refined equipment.

Robert Moog entered the national music scene a year later with his music "modules" — strange new instruments that look like the result of an unsuccessful matching between a piano and a computer.

By the early seventies the Experimental Music Studio, like the field of electronic music itself, had grown. The combination lab, workshop, studio and classroom was bulging at the seams and it became obvious the studio would have to expand. The new home for the studio was a sprawling complex of rooms on the fourth floor of the new music building, just one block east of the Stiven House.

With the move came an addition to the studio's name. The new Experimental Music Studios had gone plural, with a fully-equipped workshop, two recording studios and lots of room to move around in.

Electronic music is now enjoying a comfortable place in the world of music, and similar studios dot the country. But the University's studios still maintains a distinct edge over



nearly all the others, thanks to their unique interdisciplinary approach to the study of experimental music.

Joe Pinzaronne, a member of the studios' directing committee and an innovator in the field of electronic music, is convinced that the variety of projects being investigated at the Urbana lab far surpasses the work being done anywhere else.

"Collectively, the projects being researched here represent the most advanced state of technology in the arts and they attack several different viewpoints in music. What's happening here is at the very forefront of what's happening in music."

The great store of what Pinzaronne called "incredibly talented people" partially accounts for the studio's great diversity. Electrical engineers and computer scientists often volunteer their advice and aid, usually without requests for monetary compensation. But most important is the great variety of ideas, many of which are realized in the studio's extremely sophisticated Experimental Circuitry Workshop.

Lined with work-benches and wall-papered with consoles,



Left: James Beauchamp, professor of electrical engineering and music works at a console in the electronic music center.

the workshop is the first place an electronic music inventor takes his ideas. In this room, he transforms his ideas into circuits which can be used later to generate electronic effects.

Among the projects being pioneered here is a device that fuses dance with music. Utilizing miniature motion-sensitive circuits implanted within a dancer's costume, Joe Pinzarrone has perfected a process that permits the dancer to generate his own music, simply by dancing.

"The dancers costume is capable of sending digital information to computers, which process the information and send it to synthesizers. These correlate the dancers movements with sound," explains Pinzarrone.

The project was one of several American endeavors talked about in-depth at the Toyko New Music Lecture in June 1973.

Another project involves a totally new role for computers in the performance of musical works. The object of 20 years labor by Ben Johnston, a member of the studios' steering committee, the project would enable a composer and a per-

former to work together in the performance of a musical work.

In Johnston's words, "The performer, a violinist, for example, would receive flexible musical instructions from the composer and would, in part, make the piece as he was playing it. In addition, the composer would design computer programs to accompany the musical composition. The performer would be free to select one of these and to relate the chosen program to his own performance. The effect would be one of improvisation, though not totally, since the musical piece would be partly designed by the composer and partly designed by the performer."

Johnston's device, still unfinished, represents the most thoroughly computerized performance technique in existence. His alliance with the Experimental Music Studios dates back to the first days of Hiller's studio.

Faculty members aren't the only people who tap the resources of the sprawling workshops. Students, with backgrounds ranging from engineering to applied music, find their way into the studios via several courses that exist pri-



marily to acquaint budding experimenters with the workings of the studios.

And the experimental music studios have become especially attractive for many local rock band members who, like Jerry Fiddler, a senior majoring in music and a member of the band Afterbirth, want to learn all they can about electronic music.

Fiddler, who is constructing a sound mixer for his band in the workshop, first heard about the Experimental Studios from a friend who was doing his graduate thesis on electronic music.

"I started hanging around the studios," Fiddler said, "and later I enrolled in an electronic music course and found a sponsor for my project. Then I just started working here."

Fiddler was immediately impressed with the set-up of the workshop and with the people who frequented it.

"I came here with the attitude that you can only learn by doing — so I wanted to build the equipment by myself. But

when I needed help, lots of people were willing to grant it."

As a complete unit of workshop, studios, classroom and laboratory, the Experimental Music Studios are totally unique and their potential for future expansion is great. But there are still problems, especially financial ones.

At present, there is no maintenance budget for the studios and they receive no outside funding through grants. All the available financial resources come from a special allocation fund within the budget of the music department. The lack of funds has caused several projects to be shelved temporarily.

The ideas, though, keep pouring in. And as long as the classes keep introducing new people to the myriad wonders of electronic music, there's little chance that the Experimental Music Studios will fade away.

One thing's for certain — Tin Pan Alley will never be the same again, thanks to the University studios.

The electronic music wizard

by Sue Treiman

It's almost noon and the lunchtime hush has begun to descend upon the fourth floor suite of music studios and workshops. But in one room, a man sits alone before a button-studded console, engrossed in the task of tapping out electronic sounds on the rows of lights and buttons.

Salvatore Martirano is with his invention most of the time; that is, when he's not composing one of his prize-winning musical pieces, or instructing music classes, or touring the country with his massive music machine. For Martirano, the 6 foot tall, 8 foot wide, 4 foot deep machine is nearly a full-time labor of love — and money. Along with six other music experts — including one computer scientist, one engineer, an employee from the Bell Telephone Company, and several professional musicians, Martirano built his electronic device from scratch. He financed the entire venture with his own money, though the University did help out by donating some much-needed test equipment.

"Some people spend their money building swimming pools in their backyards. I prefer to build music machines," explains Martirano.

Dubbed the SAL-MAR construction in honor of its creator, Martirano's music machine is capable of simulating 60 electronic instruments and eight vocal sounds. Music is produced when the 291 buttons grouped on the white console are touched in a certain sequence. The touch sensitive circuits send electronic messages buzzing through the machine's six miles of wires and these are translated into sounds that can resemble anything from the soundtrack

from a midnight horror flick to a majestic electronic symphony.

It's not a computer, Martirano is careful to point out, but a totally unique machine that can create music instantly, in "real time." Since the machine has no stored memory cells, each composition produced by SAL-MAR is totally unique. Martirano likes to believe the machine is really a composition device, not a performance instrument.

Unlike a conventional musical instrument, SAL-MAR has no rigid musical scale to limit it. Martirano can set up the machine to have a 12-tone octave, a 16-tone octave, or a 20-tone octave, with the steps in-between having variable widths. The touch of a single silver button can summon forth anything from an intricate 10-note run to a simple electronic hum — it all depends on what Martirano decides to do.

"When you play a piano, there's a feeling that when you hit a note, you're causing it to happen. In SAL-MAR, there are no more one-to-one relationships," Martirano explains.

SAL-MAR has traveled throughout the country over the past two years with its entourage of musicians and electronics experts. For travel, the machine must be carefully disassembled, a process that takes at least seven hours. It then must be loaded into a U-Haul. But the effort is invariably worth the rewards. Audiences are fascinated with the gargantuan machine that produces eerie effects from 24 styro-foam speakers.

A massive man whose face is lost in a sea of silver-streaked black whiskers, Martirano looks the part of the mad scientist eagerly tinkering with a formidable and evil device. His musical background, which includes prizes for orchestral and piano compositions, dates back long before the birth of SAL-MAR. But lately, the machine has become one of the chief objects of his affections.

Martirano, like his colleagues in the Experimental Music Studios (with which he has been associated for about ten years) is certain that automation, in the form of electronic music machines, is slowly creeping into the work of established music.

"There's a natural affinity for electronic music among younger people," says Martirano, who encourages his students to accompany SAL-MAR on their own musical instruments.

"In the future, musicians will have to become experts in electronics, though I don't believe that engineers will ever steal the field of music away from the musicians."

Until the day when electronic music is permanently established, you can be sure to find Martirano seated in SAL-MAR's fourth floor room, his back to the door, fiddling with his home-made conglomeration of wires and buttons and looking a bit like a mad scientist — but one with an inside track to the future.



Tom Harm

The finer side Of Culture

Although most of the student population favors popular culture over the more traditional forms of entertainment, the University offers countless chances for students to broaden their cultural horizons. The University Theatre, the Illinois Opera Theatre, countless ballet troupes, Assembly Hall productions and student productions all have several performances during the academic year.

One of the finest performances at the Krannert was Ballet West, U.S.A. on October 14. Under the guidance of William Christensen, Ballet West combines timing, consistency and excellence, qualities uncommon in similar young groups, in its performance of both classical and impressionistic ballet.

"Swan Lake (Act II)" was entirely magical in nature. Odette, characterized by Sabine Salle, was the embodiment



Lyle Orwig

of love, dignity and courage. Tomm Rudd, a charter member of the group, portrayed Prince Siegfried who dies of grief when he loses his lovely Odette.

The dance, choreographed by Christensen, who was also the artistic director, deals with the encounter between Odette, Queen of the Swans, and Siegfried, the Prince of the Land, and her eventual complete domination by Von Rothbart, the Evil Magician. Music by Peter Tchaikovsky and the drama of the dance combine to make this classical ballet one of the most popular and most frequently danced.

"Meditations," a modern piece for two dancers, played by Victoria Morgan and John Hiatt, embodied the dream-like fantasies of a young couple in "a brief pas de deux of love." Jacques d'Amboise was the choreographer and the music was by Jules Massenet.

"Prince Igor" sketched the Tartar flavor of Alexander Borodin's Poloutsian dancers. Over 30 dancers jammed the Festival Theatre stage with vigorous dancing and flashy costuming. The energetic movements of the dancers gave a busy, and somewhat distracting, over-all effect to the ballet which was first performed in Paris in 1909. Ballet West's addition of "Prince Igor" distinguished it as the only company in the Western World to have this Russian ballet in its repertoire.

Ballet West is a unique company in its location, structure and organization. Founded in 1963 with a grant from the Ford Foundation, it is one of only three major ballet companies located west of Pittsburg, Penn., the supposed boundary of the ballet world.



Chris Walker

Training of the dancers and organization of their repertoire originated at the University of Utah, Ballet West's official school.

William Christensen is internationally known for his choreography as well as his instruction. His philosophy of dance is best summarized in his own words, "Good dance should know the nobility of man. Nothing is more beautiful than the human body and in a ballet it tells a story with line and form."

Ballet West's reputation is backed by many major critics for its originality, freshness and technical excellence. The troupe was warmly received by the Champaign audience, as they were throughout Europe on their recent tour there.

A very different and very old form of entertainment is that of puppetry. John Brunner, master puppeteer of the California-based Popcorn Theatre delighted young, old and student-aged with his two-hour show based on Geoffrey Chaucer's *Canterbury Tales*. All of Brunner's puppets are marionettes, which he makes himself. Two kinds of wood are used and he gets the ideas for creating the puppets' faces from watching the people around him.

Brunner, who left the advertising business to work with puppets, studied at the Sorbonne in France. Although it took him a while to establish his reputation as a puppeteer, the Popcorn Theatre celebrated its twelfth anniversary in November 1973. The theatre includes over 150 marionettes



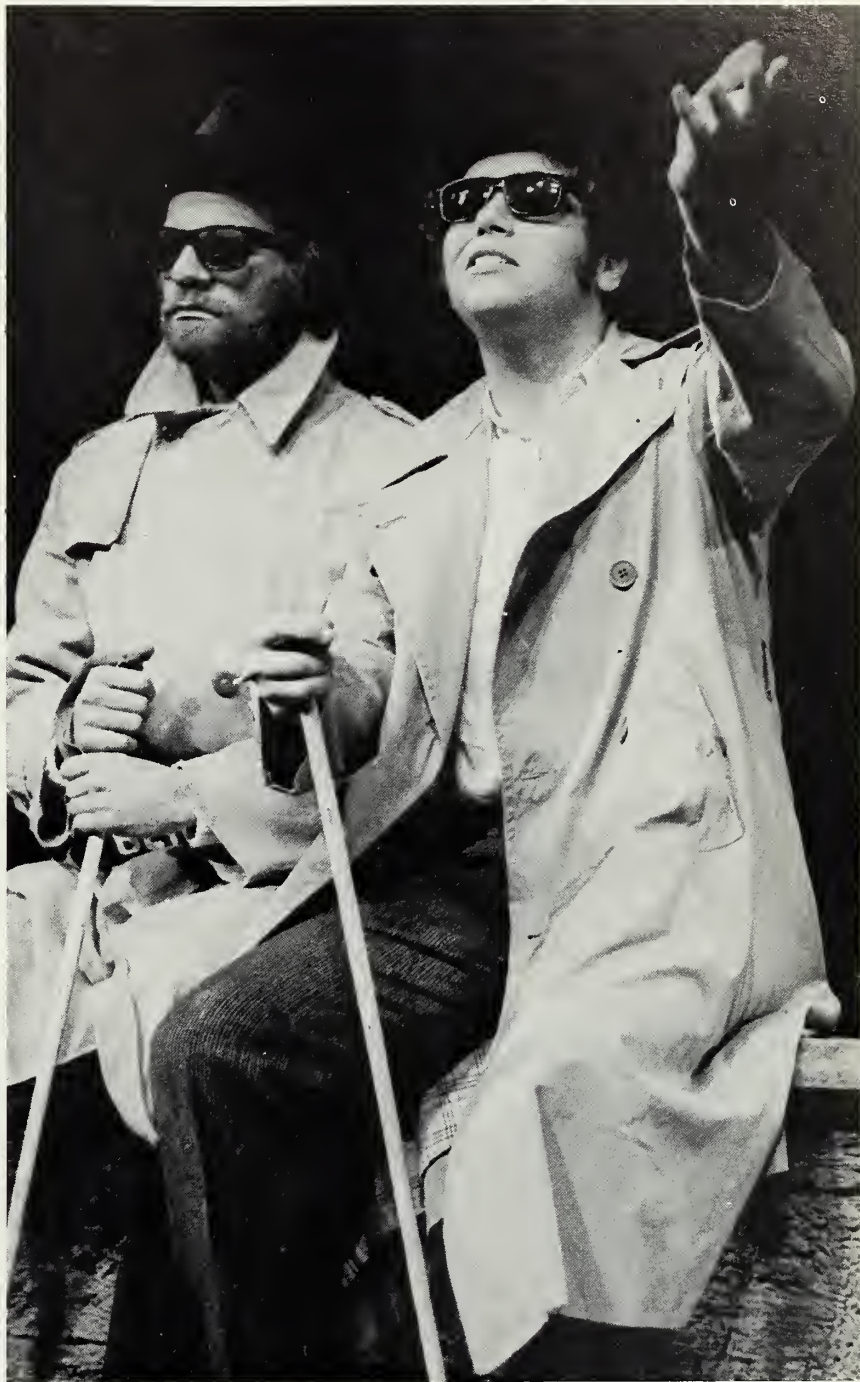
Bennie Sieu

for 17 shows.

The first play of the University Theatre's subscription series was also a first for the theatre. It was the American premiere of Richard Behan's "Richard's Cork Leg," directed by Alan Simpson, on October 10, 1973.

Simpson's interest in the play stems from his close friendship with the author, Behan. When Behan died in 1964, the play was not completed, so Simpson finished it and directed its world premiere with the Abbey Theatre Company at the Peacock Theatre in Dublin, Ireland, on March 14, 1972.

The play concerns the misadventures of a political fugitive's young follower. It was a biting satire, which although



Jon Langham

Top Left: The opera, *Don Giovanni*. **Below Left:** The Young Illini's homecoming show, "The Rhythm of Life." **Center:** The National Chinese Opera. **Above:** Richard Behan's "Richard's Cork Leg."

set in Ireland and relying on Irish humor, managed to poke fun at many ethnic groups.

Some complained that some of Behan's humor was lost on an American audience. This may be attributed to the fact that Behan was an Irishman in the full sense of the word. He drank, sang and disliked the English. He died a victim of his own alcoholic overconsumption.

For several days in November, the University Theatre presented Arthur Miller's "Death of a Salesman." This performance was also unusual because of the appearance of Gene Mackey who played the leading character, Willy Loman. Mackey is an alumnus who returned for this special guest appearance, through the courtesy of Actor's Equity Association.

Miller's play concerns an aging, American salesman whose two sons, Biff and Happy, refuse to live up to their father's expectations.

Although not part of the subscription series, the University Theatre also presented Oscar Wilde's "The Importance of Being Earnest," which is recognized as a masterpiece of wit and a commentary on society. It was carried off quite charmingly and provided an evening of good laughs for the audience.

The play, which opened on Wednesday, November 28, is the story of two couples whose romantic involvement hinges upon a special name — Earnest. The story ends in a 19th century twist.

On October 27, Western opera fans had a chance to experience opera from the Orient, when the National Chinese Opera Theatre appeared in the Assembly Hall. Chinese operatic traditions are quite different and were apparent from the first, when the performance opened with the sound of a gong. No other musical instrument can be played before this.

The opera's narrator, Vicky Kuo, explained to the audi-

ence, both oriental and non-oriental, what the six stories were to be about and what several symbolic movements meant. When the action was particularly outstanding, the audience was instructed to lustily yell, "Hao."

Unlike the dignified Western operas, the Chinese opera is very acrobatic and quick moving.

From the Western side of the world, Champaign is treated to many fine performances by the Illinois Opera Theatre. The newly-named group in under the direction of well known tenor, David Lloyd.

A repeat performance of Mozart's "Don Giovanni" was presented by the group on September 14 and 15 in the Festival Theatre. The opera was first performed last summer under the direction of Prof. Richard Aslanian of the opera department. The legend of Don Juan, his amorous adventures and ultimate destruction has been a favorite of opera lovers for centuries. The opera was first performed in Prague in 1787.

Two weekends in November a Fall Festival of Italian Opera was performed by the group. They did Mozart's "Le Nozze di Figaro" ("The Marriage of Figaro") and "La Traviata" by Guiseppe Verdi. In Figaro, Mozart has packed it with his most glorious melodies, from its sprightly overture to its richly sonorous finale.

"La Traviata," based on Alexander Dumas' "Camille," is one of the most hauntingly beautiful love stories of all time. It has quite brilliant choral and orchestral passages.

Mozart's comic masterpiece, "Cosi Fan Tutte" ("All Women are Like That"), was presented by the Illinois Opera Theatre on November 16, 17 and 18. Written in 1790, the year before Mozart died at age 35, "Cosi Fan Tutte" was performed only 10 times in his lifetime and was considered so risqué that even Beethoven frowned upon it. It was banned for many years in Victorian England.

"The 19th century Victorians were shocked by the



Krannert Center

Tom Harm



opera's suggestion that a woman, once engaged, could dare to look at another man," according to Lloyd.

The world premiere of "Fifty Cubits," an original one-act opera based on the story of Noah's flood, was the highlight of "Santa's Opera Workshop," operatic vignettes presented by the Workshop on December 13 and 14.

The opera was composed by graduate student Alan Stein who is a lecturer in music at the University. The opera takes a humorous look at events on the day of the Great Flood, as Noah argues with God about the entire undertaking. The libretto was written by Lauren Freedman.

After a dance for the animals and a quintet by members of Noah's family, the opera moves to a dramatic conclusion as the rain begins to fall.

On February 5, 1974, the Illinois Opera Theatre presented "The Rape of Lucretia," a chamber opera by Benjamin Britten, with J.B. Davis as guest artist.

"The rape in the opera is a very intellectual one," Adelaide Bishop, guest stage director comments. "We have not only the raper (Tarquinius) and the rapee (Lucretia) on stage, but also two observers in the role of the Male and Female Chorus who comment on the action from a Christian point of view."

Over the years, the opera has quietly taken its rightful place in the repertoire as one of the masterpieces of the 20th century.

One of the real highlights of the season was the appearance of Roberta Peters, soprano of international renown, at the Great Hall of Krannert, on December 4, 1973.

All in all, the 73-74 season provided many glorious moments for those who took advantage of it.



Kevin Horan



Krannert Center

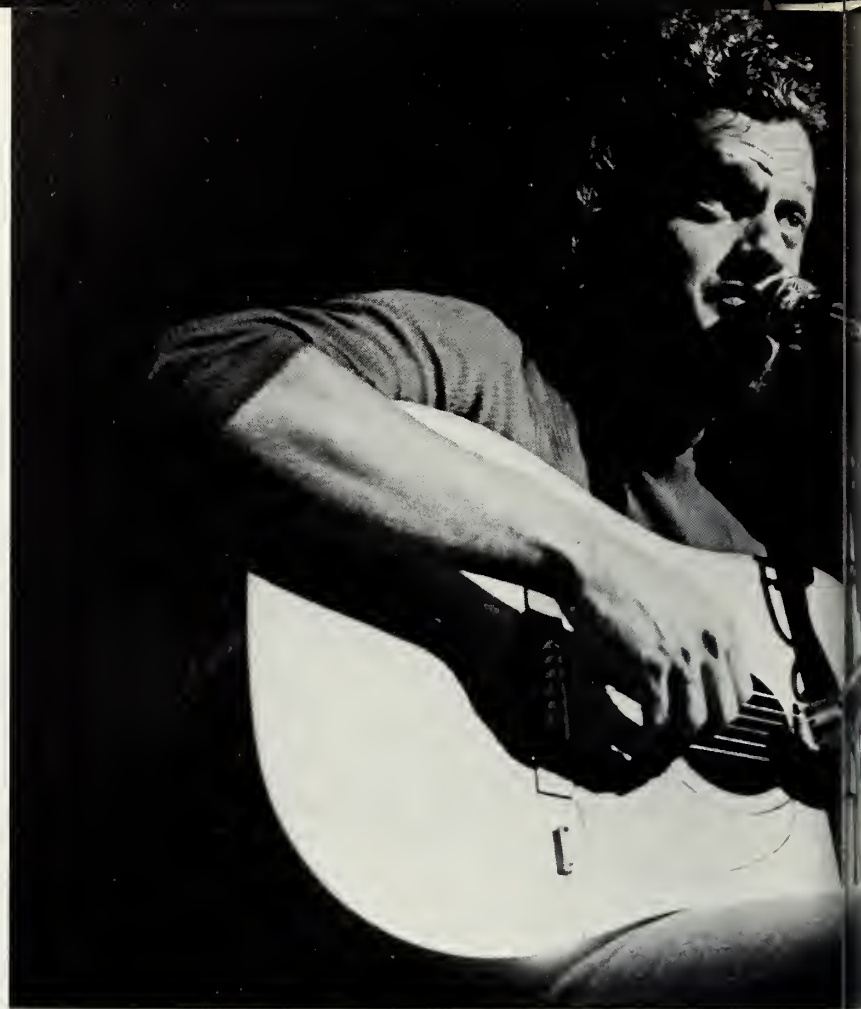


Far Left: Arthur Miller's "Death of A Salesman". Left: Ballet West, U.S.A. performs "Swan Lake". Far Above: John Brunner, master puppeteer of the Popcorn Theatre. Above: The dress rehearsal of "Cozi Van Tutti."

Music in Review

by Mike Kilpatrick

Chris Walker



Harry Chapin

Editor's note: This review covers most of the musical performances of fall and early spring semesters. Photographs of performers from late spring semester 1973 are also included but not reviewed in the text.

Release — an escape from the books, the papers and the projects. It came in forms as diverse as the student body itself, and those who found their release in live music throughout the hectic school year had a full dose of the vital tonic.

The price of admission for on-campus entertainment ranged from the no-questions-asked donations that kept the Red Herring's local talent in guitar strings to the \$6 AA section Assembly Hall seats whose purchase sometimes required weeks of waiting in line.

Once inside, sound-thirsty students heard local folk singers such as James Barton on up to Biggies like Joni Mitchell and Paul Simon. Jazz enthusiasts filled the Krannert Center's Great Hall for a return performance of the University Jazz Band.

The Great Hall also hosted the Detroit Symphony and those into Eastern music were entranced one September evening by sitarist Ravi Shankar.

The acts were as uncomplicated as Steve Goodman and his wooden stool, or as complex as the electronic arsenal of Emerson, Lake and Palmer. But whatever the artists needed to fill-out their performance, crowds were generally pleased with the results and, in terms of entertainment, the University was truly complete.

The responsibility for bringing performers to Champaign — Urbana fell upon a variety of concerns, most familiar of which being Star Course, Nonesuch, and Tom Parkinson for

the Assembly Hall.

Star Course, a non-profit student organization that began in 1891 as a literary society, booked entertainment into the Auditorium, Huff Gym, Krannert and the Assembly Hall. Under the direction of Senior Managers Don Hensel and Kira Wigoda, Star Course brought Loggins & Messina, Joni Mitchell, Harry Chapin, Emerson, Lake & Palmer and the Detroit Symphony before eager audiences.

Booking publicity and most all other arrangements for Star Course shows were handled by students. Hensel and Wigoda learned the music business the hard way as they contacted agents, negotiated contracts and pacified temperamental rock stars with everything from special stage lighting to chocolate cokes.

They conducted surveys to find out what music the student body wanted and picked suitable entertainment from among the available performers. Depending upon the nature of the particular artist or group, Star Course people enjoyed or developed migraines from their contact with the entertainment business.

Among the Senior Managers' favorite performers and concerts was Harry Chapin, who brought his own stool to the Auditorium, put on an extra-long show and then quietly said good-bye.

Perhaps their biggest headache was the Emerson, Lake and Palmer concert. It wasn't the headline group that caused the grief, but the back-up band, Stray Dog, which never bothered to show up. A tight Emerson, Lake & Palmer organization saved Star Course by starting early and making a big Assembly Hall turn-out forget there was anyone else on the billing.

The Assembly Hall also booked big name entertainment. Tom Parkinson, a seasoned promoter, brought Three Dog



Night, Paul Simon and the Doobie Brothers to the dome in the cornfields. His events were perhaps most identifiable by an extra detachment or two of security guards and plenty of Assembly Hall staffers to ensure that antsy audiences stayed glued to their seats.

The most notable local impresario was Rich Warren, a Champaign disc jockey and former student of this University who booked performers under the name of Nonesuch, Inc. While Star Course and Parkinson had the money to bring in the big timers, Warren operated on a much tighter budget.

He explained to one audience that even the lesser-known people were demanding fees he couldn't provide. But through persistence and ambition, he brought primarily folk singers to the Red Herring coffee house, put on two folk festivals, and somehow made ends meet.

The Red Herring shared a converted chapel with the parent Channing-Murray Foundation, which also presented live performers. Between them, the two groups presented live music in the Channing-Murray chapel virtually every weekend.

The gatherings at the Red Herring were sit-on-the-floor affairs where a performer perched himself atop a wobbly wooden stool.

The heavy, beamed ceiling and the tall stacks of a silenced cathedral organ cast a solemn mood upon the place. But everything brightened as clusters of chattering students and townies warmed the stark atmosphere. Even as the show was being introduced, people shuffled in, chairs creaked and empty soda bottles left from an earlier performance rolled over the wood floor, kicked by unknowing latecomers.

No matter, everybody knew the show would sooner or later get rolling and it didn't seem to bother the person on-stage that he had to shout to make himself heard. You see, there were no cues at the Channing-Murray chapel — no

The gatherings at the Red Herring were sit-on-the-floor affairs where a performer perched himself on a wobbly wooden stool.

dimming house lights, no searing spots.

So the performer came onstage and blended with his audience. The stage was only a foot high and the only thing detracting from the living room atmosphere was a set of dim orange-yellow overhead lights, the kind used to illuminate metal Christmas trees.

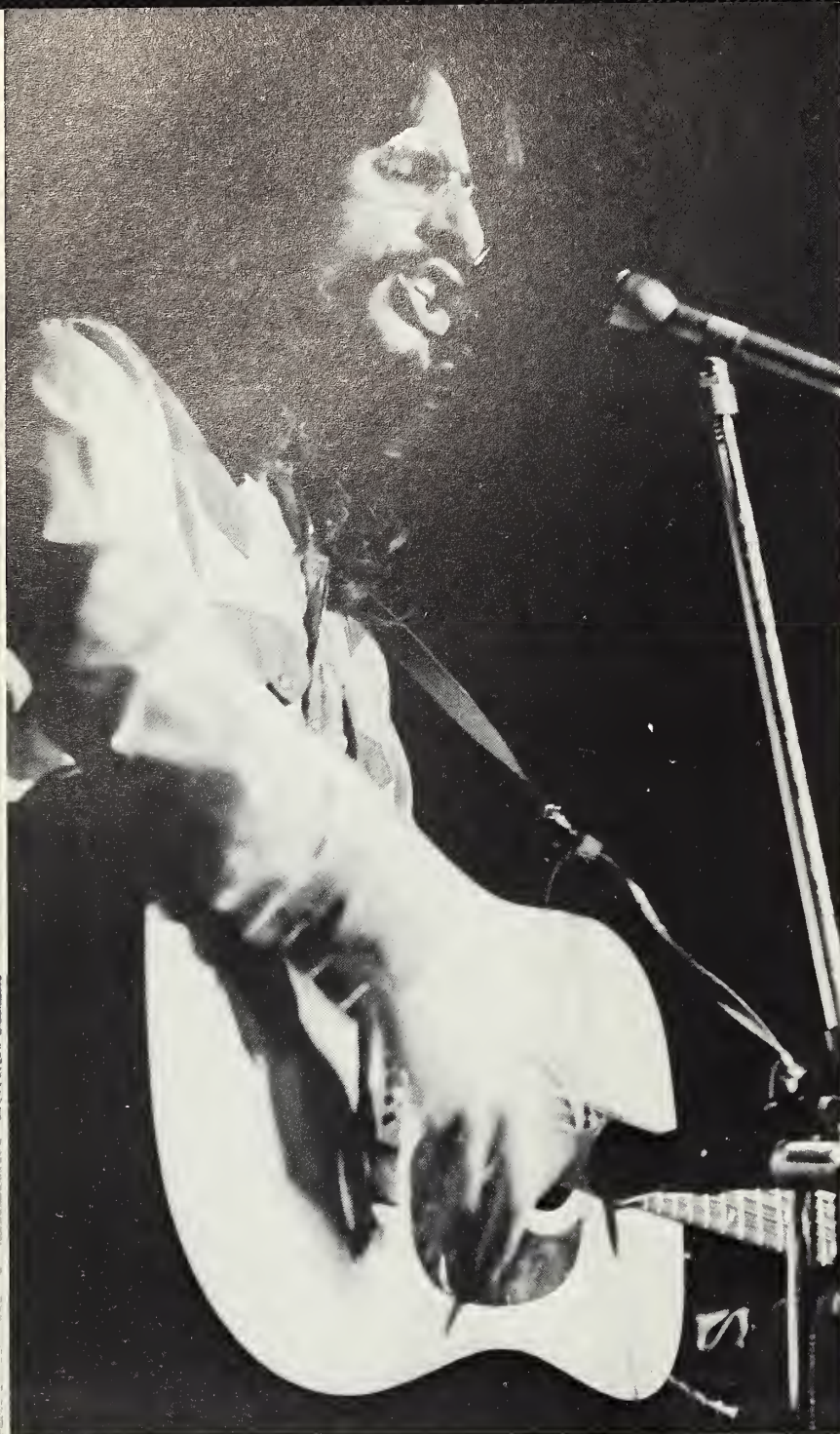
The environment was most fitting for **Gerry Grossman**, a stringy, Chicago-based singer, guitarist, comedian, what-have-you who claimed to have a grip on 95% of all pop songs recorded since 1955.

Grossman ambled onstage, dished out some anemic one-liners and, strangely enough, soon had the crowd gulping down everything he could think of. He had a precious commodity of informality — a relaxed interchange that sat well with the small chapel room but would have sunk desperately in larger surroundings.

Beach Boys



Bill Mattheessen



Gerry Grossman

Since Grossman tried to be so many things, he was not particularly good at any one of them. That, however, had little to do with his effectiveness as an all-around entertainer. He had flashes of polish in both song and monolog, and he side-stepped his misses with considerable agility.

If things got bad, he would turn to Fred, his rubber hippopotamus, and ad-lib his way into another song or routine that would catch the crowd's fancy. Grossman ebbed and flowed for nearly 2 ½ hours and one couldn't help but admire his guts and determination.

He sang, played and joked totally on his own — no props, no distractions. Was it vaudeville reborn?

If Grossman wasn't so similar in appearance to the audience, he might have come across as an entertainer from another era. But the long hair, the wire-rims and the beaded handbag legitimized whatever poured from his lips or six-string. It also helped that his face was a familiar one on a great many Midwestern campuses. The crowd treated

Grossman as an old friend, and though he was no virtuoso, it seemed to dig him just the same.

In fact, most everyone appearing on the Channing-Murray stage during the year was greeted warmly — the place attracted that kind of an audience. One person said that if you don't come expecting too much from a performer, you'll never come away feeling cheated.

Expectations ran high on one occasion, however, but the event, the **5th Annual Red Herring Folk Festival**, just couldn't deliver the goods.

Rich Warren said before the first show that he just couldn't afford the singers who had appeared in the past . . . they had priced themselves into bigger gigs. A Daily Illini concert reviewer contended that the festival was "lackluster" because folk music was losing ground in Champaign-Urbana.

People comparing the 1973 event to past festivals all seemed to come out frowning. Some said the Red Herring just wasn't what it used to be.

But a lot of people just took the parade of local stars at face value and found it wasn't really that bad.

Nine performers each had fifteen minutes to knock 'em dead, and several did just that. James Barton, for example, came on strong with a Tom Rush song called "Drivin' Wheel," then got into a rousing Buck Owens piece that set the place stompin'.

Jim Stewart, an alum now teaching in Michigan, did them in with a memorable slide presentation to go along with the song, "Fisherman's Luck." After explaining that there should be a reason for singing a song, Stewart sequenced illustrations by his 6th grade inner-city students with his lyrics to produce an entertaining and innovative multi-media fable.

Otherwise, the folk line-up seemed more hindered by the time squeeze than any lack of talent. The singers were full-time teachers, insurance salesmen, anything besides folk entertainers, who had come back to the Red Herring to play four three-song sets without pay. The only people disappointed with the cavalcade were those who expected nine fifteen-minute miracles.

In fact, the critics were in a minority throughout most of

Joe Drago

Chris Walker



the concert year, and even they were dancing and foot-stompin' at what turned out to be one of the most entertaining and spontaneous evenings of music on-campus anywhere, anytime.

First of all, the get-together was held in the Auditorium. The Auditorium was a living room with a wraparound balcony, an easy chair of a place that was long past the polish and slipcovers — a place where you could put your feet up and feel at home.

Whatever semblance of pomp and stuffiness clung to the Auditorium from its more dignified days was transformed by the glide of a neatly folded paper airplane, and the music of **Steve Goodman** and his friends, Martin, Bogen and the Armstrongs.

Goodman, jumpy and impatiently stringing his guitar before going onstage, talked about how he admired Pete Seeger because only Seeger really knows his crowds. He said that although he had attended the University for nearly a year and a half, he had no special feel for Illinois students. He was only glad to be playing a 'good gig.'

Goodman's comment about Seeger and his audiences seemed bogus because Goodman, a Chicagoan, whose inspirational home was the Earl of Old Town, brought an outrageously good west side blues band with him to Champaign-Urbana. And while he talked about Pete Seeger in a downstairs dressing room, his fans were giving his friends a warm welcome.

Martin, an 80 year-old mandolin player, his friend, Bogen, 65, on guitar and his two sons on slide guitar and bass came onstage with a shyness that suggested they had never played before a crowd this size in all their days.

They were wearing green shoes, and purple shoes, green suits and blue hats. Goodman introduced them by saying "you spend your whole life trying to sound like a 78 r.p.m. record and to these guys, it just comes natural" and then helped them adjust their amps with the care and concern of a brand new mother.

Tom Armstrong played a bass guitar that was covered with splotches of silver paint. After he helped his father tune his mandolin, the group broke into "you've got to give a little, take a little, that's the story of, the glory of love" and

the crowd ate it up.

Goodman was back downstairs saying "see, I told you those guys would knock 'em dead" and in the background could be heard the group's rendition of the "Dark Town Strutter's Ball."

Goodman said he brought his friends to Champaign-Urbana to show the college kids where all the music they dug came from (as if they didn't know.) A short time later Martin, Bogen and the Armstrongs turned the stage over to the star.

It's been said about Steve Goodman before, but it might as well be said again — he's a short stub of a fellow who has the impish of grins and darting eyes. Folk Music had taken him from his north side neighborhood through Old Town, New York's East Village and back to Chicago, where he is an integral part of the John Prine, Bonnie Koloc, Earl of Old Town scene.

Goodman had played with Kristofferson, been with Prine on his road to reknown and had scored big when Guthrie recorded his "City of New Orleans." Dylan sat in on Goodman's latest album, so did Dave Bromberg and though Goodman says such accompaniment is "no big thing," he couldn't hide the pride when he said it.

He talked his way into a deep-throated version of "Goody-Goody," then cut midway to more monolog. His entire performance lacked any semblance of structure, and he meant to keep it that way.

"Chicken Cordon Blues," "Jelly Roll," "Six Hours Ahead of the Sun," — Goodman played a remarkable guitar through them all and his voice was equally impressive. But his lyrics, well they got going just long enough to grab everybody, then trailed off as he seemed to lose his train of thought or his interest.

But it soon became apparent that his onstage rap was just as entertaining as his song, and that was his thing — a stream of misconnections that somehow created a barely understandable but totally entertaining whole.

He made less sense as he went along, i.e., he kept getting better. Only during his "Lincoln Park Pirates" and "City of ..." did he keep one thing together. He was otherwise totally spontaneous and hit 'em with lines such as "she criticized

Poco

John Woosley

New Seekers



my apartment so I knocked her flat."

He did pieces of fine ballads, country, folk and, on occasion, sounded a bit like the Pete Seeger he seemed to admire. All the while, he kept his crowd off-balance with his sharp wit and had it tuned-in on his every move.

He knew these people, but it was clear that he had a way of knowing all his audiences. They stood for him when he walked off the stage and cheered when he came back with his friends. "You people are great and have been great to my friends. They were great. Goddamn right they were," Goodman said as he hugged the bluesmen.

His fans applauded unendingly; Goodman and his friends again took their seats. The show was over, now it was time for some gettin' down. They kept the crowd on its feet with "Red River Valley," "Hello Dolly," "Sweet Georgia Brown" on and on until the place finally had to clear out for a midnight movie.

It was all extra and there was no reason why it couldn't have gone on all night, given the chance. Goodman and his friends had people dancing, stompin', singing and clapping for another hour or so.

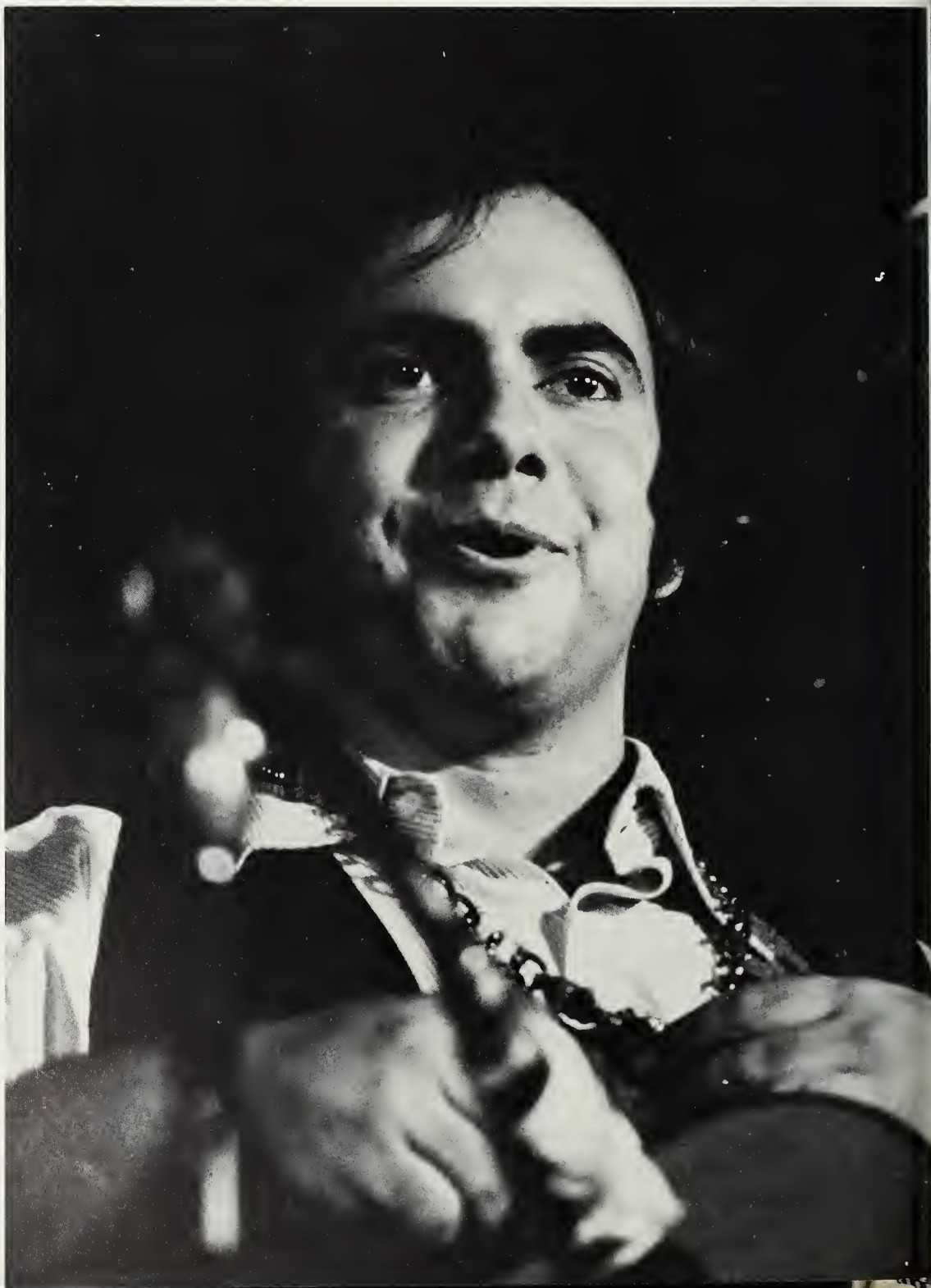
Even those who tried to leave found themselves inching back down the aisles as the good-time music just kept on coming. After a rousing "When the Saints Go Marching In," the feast was forcibly ended by the movie people who wanted to lower the screen, once and for all.

Goodman and Co. had captivated the young crowd with songs that in most other situations would have driven them off. But that's what made the evening so special. Goodman had such a feel for these people that his very presence made any kind of music or rap legitimate.

He could have brought a flea circus and George Gobel with him and the Auditorium crowd would have eaten it up. In any event, it was quite a homecoming.

Steve Goodman

Kevin Horan





Chris Walker

Siegel Schwall

But foot stompin' music was not on everybody's mind and for people who sought refinement, there was the Krannert Center for the Performing Arts. Krannert makes the University more of a city in terms of cultural offerings than any other element.

It was where students went if they wanted to dress-up a bit and perhaps mingle with the faculty. Most concerts were held in the Great Hall, an acoustical masterpiece that provided near studio-quality conditions for a wide variety of musical forms.

The Hall was created for events such as the coming of the **Detroit Symphony Orchestra**. Here came a cross section of enthusiasts: distinguished faculty, prominent Champaign-Urbana people of all types, young graduate couples and interested undergraduates.

So there were dinner jackets, mohair suits, leather vests,

Dylan sat in on Goodman's latest album, so did Dave Bromberg and though Goodman says such accompaniment is "no big thing," he couldn't hide the pride when he said it.

cardigan sweaters and sweatshirts dotting the Great Hall assemblage Nov. 6. That's what made an evening at Krannert so great, people got city quality performances without the clothing, parking or ticket hassles that make a trip to Orchestra Hall in Chicago so unbearable.

The Detroit Symphony, conducted by Rafael Fruhbeck DeBurgos, opened with a Beethoven overture, the Egmont, Opus 8-4, to be exact. As the piece unfolded, a proper, dignified mood settled upon the Great Hall. Both the musicians and the audience felt quite at home that evening.

From the rousing overture, the orchestra performed Beethoven's Symphony No. 8, a rather light work often considered shallow when compared with the giant Seventh and Ninth.

DeBurgos was indeed the master as his musicians performed with remarkable unity. The strings were clear and cutting, the horns powerful, almost overbearing. But the

treat was yet to come.

The Detroit Symphony's handling of De Falla's "Night in the Gardens of Spain," though convincing on its own, was enhanced by pianist Cristina Ortiz. Ortiz, a slender young Brazilian beauty who has won acclaim from Washington D.C. to Norway, dazzled the audience with her musical brilliance.

The orchestra finished with De Falla's "Two Suites From 'The Three Cornered Hat.'" The story of a love triangle involving a miller, his wife and the local magistrate, this piece carried the audience from its flamenco flavor to the solid horns that signalled the beginning of the pageantry, and the end of the work.

The crowd was overpowered by the flourishing finish, a fitting close to a memorable performance. Krannert existed for such evenings and the knowledge that the audience needn't step out to snarling big-city traffic made the event all the more enjoyable.

Another captivating evening of entertainment found the Great Hall stage arranged not for a sprawling orchestra, but just three men, **Ravi Shankar** and his accompanying musicians.

The spacious stage in Krannert Center's Great Hall was reduced to an altar of crimson and gold tapestry, a low estrade framed by the milk-white beam of a solitary spotlight.

But then sitarist Ravi Shankar and his two accompanists need little room to make their music . . . and no symphony could be more captivating.

Tabla master Alla Rakha and Nodu Mullick, who provides background on his tamboura drone instrument, cast an Indian mood with traditional vestments and a bejeweled incense holder that sent the fragrance of sweet jasmine to the far reaches of the auditorium.

Enter Ravi Shankar and the near-capacity crowd cheered the man who brought the complex and melodic Indian raga to the western music forefront, the man who inspired and tutored George Harrison, the man who lent spiritual credence to the momentous concert for Bangladesh.

He is dwarfed by his magnificent instrument and, as three men assumed the lotus position, the teakwood sitar blended with a crimson carpet, forming a stark contrast to the whiteness of the musician's robing.

The murmuring of the crowd was muted by the delicate

tuning of the intriguing instruments, and the audience fixed upon the red, jeweled body, the long, gleaming neck and finely crafted head on the Indian sitar. Then Shankar introduced the tamboura player to his left as the creator of the remarkable instrument; Mullick smiled contentedly.

But after Ravi Shankar softly explained the opening raga's subtle progressions and the unique music enveloped the hall, it became clear that he most closely interacted with the tabla drum virtuoso to his right.

This interaction surfaced when Alla Rakha's unswerving eyes were distracted by a microphone malfunction. The noise quickly subsided and Rakha instantly flashed an approving smile toward Shankar, then began tapping his drums.

Alla Rakha and Ravi Shankar have played together periodically for over 20 years. That they understand each other's genius was evidenced again and again throughout the two and a half hour performance, as they braided the sitar and tabla into exacting melodic cooperation. And they did so while enhancing, not detracting from, the character of either instrument.

The Krannert Center didn't always have to search outside the community for artists to fill its Great Hall with music. Perhaps one of the most satisfying evenings this season was in early December, when John Garvey brought the **University of Illinois Jazz Band** before a Champaign-Urbana audience after his short absence.

This was a fun time in the Great Hall, mostly because of the omnipresent bandleader. Garvey, a renowned music professor, was indeed proud to have reassembled the long popular jazz band for a home audience, and his enthusiasm inspired everyone, band and crowd alike, to come very much alive.

The jazz band is comprised of student musicians, faculty, alumni and prospective students, from a variety of backgrounds, whose common interest is unexcelled jazz in the traditional sense. Some members regularly play with other bands — big bands, like Dorseys' or Glenn Miller's, when they happen to be touring the Midwest.

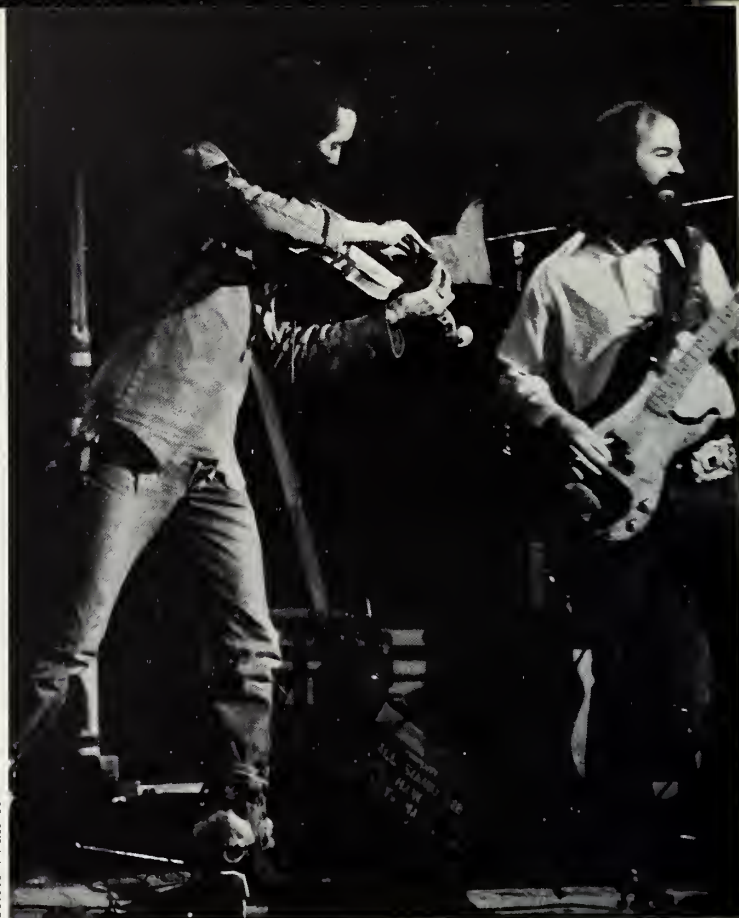
Beside the jazz band, the Hot Five Dixie Band set the hall

... Ravi Shankar and his two accompanists need little room to make their music ... and no symphony could be more totally captivating.

a' jumpin' — a scene far removed from that created by the Detroit Symphony. As with the Symphony, jazz knows no age barriers so the audience ran the gamut of the University and local population.

Garvey has been with the jazz band since its inception in 1960. His love for the group was quite apparent from the moment he galloped onstage. Beginning with "Vine St. Rumble," he was all over the stage, smiling appreciably to his musicians, proudly to the audience and contentedly to himself.

He had reason to smile as the band was playing precision music. Ron Elliston's smooth piano was matched by the flowing sax of Larry Congelosi and onward through the entire range of instruments. Each part was clearly defined and



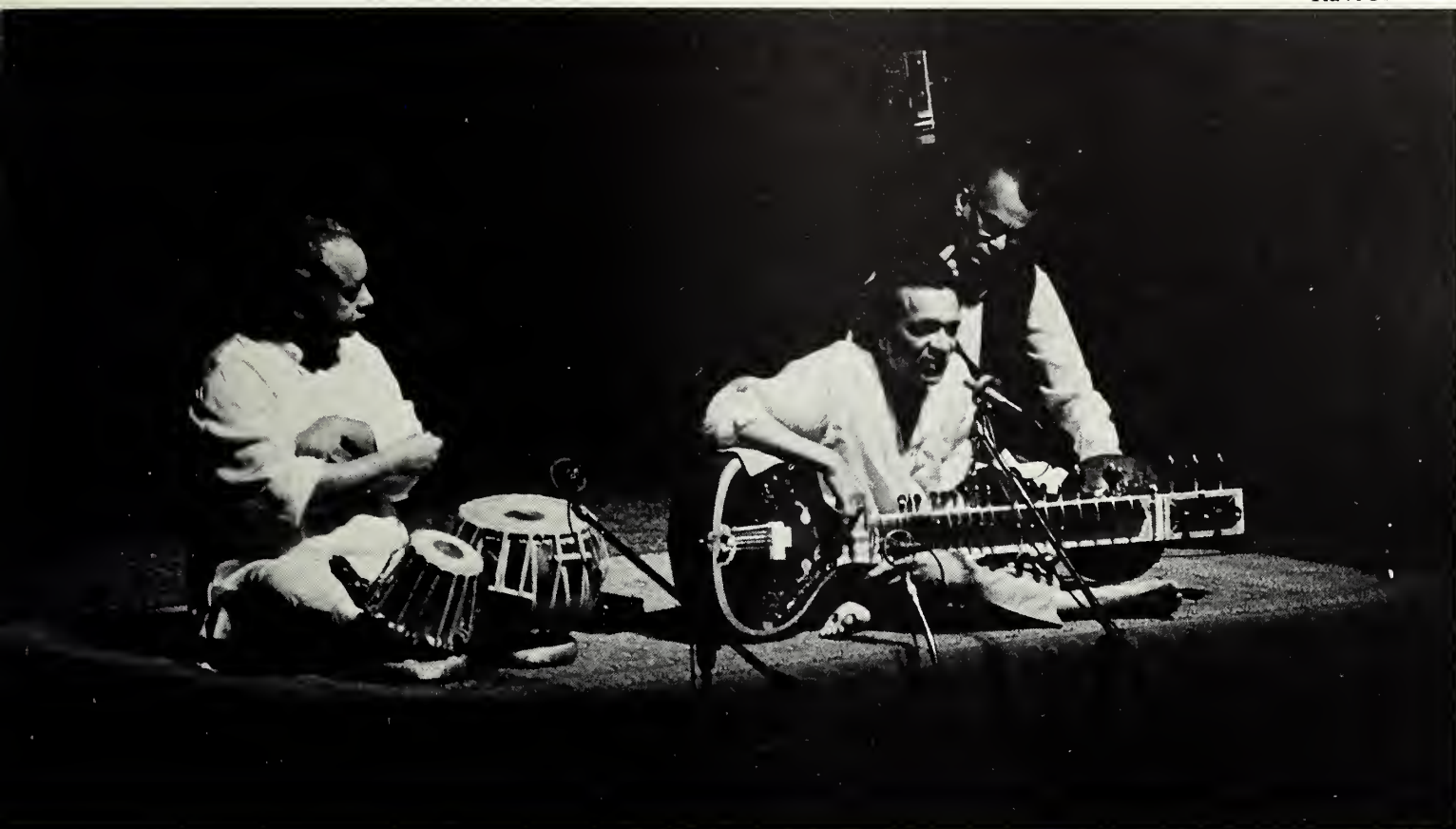
Chris Walker

Nitty Gritty Dirt Band



Chris Walker

Nitty Gritty Dirt Band



Art Burkhalter

the final result was a polished rendition of such classics as "Don't Get Sassy," "Beelzebub Blues" and "Midnight Dawn."

After each number, Garvey led the audience in applause and presented the song's leading musicians. A few words, a tapping of his right foot and the bandleader would once again have the jazz band rolling.

Often, the musician he was singling out was sax player Ron Dewar. Dewar was perhaps most impressive in the band's haunting rendition of "Summertime."

Elliston again played a spellbinding passage on the piano and his smoothness met Dewar's sax perfectly to create a quieting, though powerful melody. The audience seemed to grow more appreciative of Elliston as the performance went on and stood for him after the encore.

The concert then turned to Dixieland as the Hot Five led with "Lord Save the Sinner." Sax player Dewar also sat in with this group, much to the delight of the Great Hall crowd. From Maynard Ferguson's "Frame for the Blues" to the closing song, "Sister, Save Me," the Hot Five had listeners tapping fingers and toes.

The group was not only good, but innovative in its renditions with such features as a clarinet-baritone sax duel that had heads turning as if they were at Wimbledon.

Just good jazz, great jazz. Something the Great Hall hadn't seen in a while.

But the place was jumpin' and though Garvey later confessed he didn't like his band in the hall because it was too

large with too many "flat spots," most people left with an earful of jazz and several jazz band record albums that were sold in the lobby. The evening put most everyone in the mood for more.

On the subject of large halls, John Garvey got to talkin' about the Assembly Hall — more specifically, the music played therein. "You can't produce clear, pure music with all that amplification," Prof. Garvey said.

He termed the electronic rock sound a "debacle and waste of electricity" and saw it as "the indulgence of an affluent society, an indulgence that may die amid the energy crisis."

Garvey contrasted the vulnerability of rock with the more enduring folk form and said that the latter, not the former, is here to stay.

Well, he would have a tough time convincing Assembly Hall officials and the thousands of people who filled the saucer-shaped mecca during the year.

It was where the big acts played, it held up to 17,000 people and there was nothing homey about the place. At first, people wondered if the massive domed roof was going to come down on them but then got involved in the overhead light and curtain grid that's straight out of Space Odyssey.

It was all concrete, glass and plastic and was a source of traffic congestion second only to the football stadium across the street. It employed parking lot attendants, squads of ushers, first aid attendants and food concessionaires.

During concerts, the hall was prepared for half or three-fourths stage arrangements, depending upon expected

crowds. For half-stage shows, the 7,500 available seats afforded adequate views of the performers.

But on several occasions, Assembly Hall officials got greedy, oversold themselves for the three-fourths-stage and ended up seating many of the 11,500 ticket holders to the side and the rear of the entertainment. Some of the patrons had an added gripe: they had paid \$6 to sit behind a wall of loudspeakers.

No, rather mountains of loudspeakers . . . and preamps and powerful amplifiers. Before every concert, a large tractor trailer — sometimes two — brought the thousands of dollars of amplification equipment each group or performer needed to fill the vast assembly Hall with sound.

The hall provided a variety of lighting and stage equipment but most rock performers had special effects and would not think of going onstage without them. They also brought their own people to man the light boards and coordinate lighting with onstage activity.

In most cases, Assembly Hall crowds got a double dose for the \$3-\$6 admission price, enough to keep them in their seats for up to three and a half hours. From the moment they arrived, people were entertained by pipe music, usually recordings of the performers they were paying to see live. So they were swiftly ushered to their seats to the sound of music.

Good thing, because once there, people invariably had to wait at least 15 minutes past showtime before they heard the real McCoy. Meanwhile, roadies, equipment men, etc. swarmed all over the darkened stage, fine-tuning amplifiers, rearranging loudspeakers and testing microphones.

Suddenly a hush, followed by the dimming of house lights and a radiocaster-type voice would pour something like "Ladies and gentlemen, **Jesse Colin Young!**" through the monstrous overhead PA system. Then a lull, and the stage lights ignited to the roar of amplified music.

Young was the lead act in the Kenny Loggins — Jim Messina concert put on by Star Course in mid-October. Formerly with the Youngbloods, Young now was on his own and steamin' with "Song for Julie," a solo album that was tearin' up Billboard's LP chart.

Not only were people into his new stuff, some Young cultists were paying up to \$50 for the few available original copies of his first solo effort, "Soul of a City Boy." He later explained that Capitol was re-releasing the 12-year-old recording. Young, himself, was amazed that so many people were after an album he had put together long before his Youngblood days.

He was paired well with Loggins & Messina as there was a lay-back, good-time feel about his music. He and his four-man back-up band started strong with a "song of being on the road." Only its title was lost amid the hard-hitting guitars and drums.

That was the irony in Young's performance. His songs were smooth, often tender statements about the simplicity of life and the joy of love. But, to fill the vast Assembly Hall, the compositions were necessarily removed from their six-string origins and beefed-up through a ton of loudspeakers.

So Young's intimate music took on a distance that was somehow irreconcilable. His hit "Song for Julie" lost its cru-

. . . some Young cultists were paying up to \$50 for the few original available copies of his first solo effort, "Soul of a City Boy."

cial subtlety in the energizing process and only the song's pure quality kept this rendition within reach of the original piece.

There seemed little time for talk and, unfortunately, Jesse Young and his audience never did get to know one another. One song led into the next and the back-up men were almost machine-like, as if they had been so long in the recording studio that they could only relate to their microphones.

The performance was fast-paced and a bit much on the volume but the sensitivity of Young's music could not help but peek through. At one point he asked the people to clap along, and they were really with him. Then his instruments out-debiled their effort.

Young later said he didn't like to perform in "caverns" but that he did the best he could under the conditions. He wrote songs that communicated and was extending them to so many that the vital communication was lost.

Kenny Loggins & Jim Messina almost convinced people that they could have filled the place with music without a single loudspeaker.

On their second album, Loggins & Messina sing a song entitled "Whiskey." Loggins wrote it, apparently after going before a bumper crowd at Hollywood's Whiskey A' Go Go. He says " . . . let them be a bundle of nerves and don't sing of what they're missin' . . . like sunny mornin's pickin' flowers; like drivin' 15 miles per hour."

Loggins & Messina

Chris Kelsey





Chris Kelsey

Jesse Colin Young

A pretty good swipe at the hyper city scene, and, from all appearances, Loggins & Messina had captured "take it easy living" while making a bundle of money on the music they were dedicating to layin' back in the country.

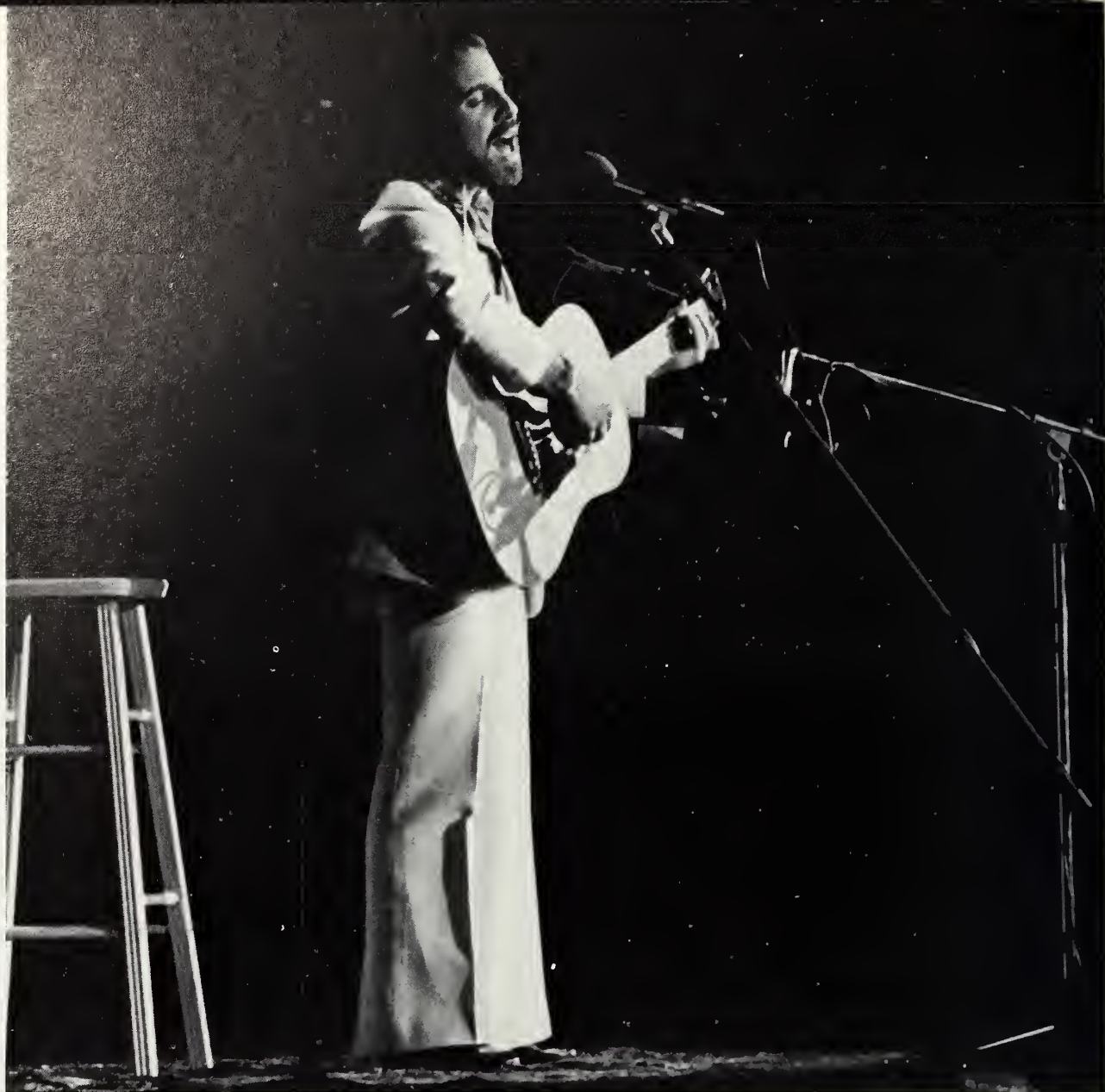
Both Loggins & Messina displayed considerable onstage charisma. They honestly shrunk the place as they performed songs off their first two albums. From the beginning, people were up dancing and clapping; Loggins & Messina got the crowd quickly to their feet with their "good time" music sound.

Loggins, 20, came across with the energy of Peter Townshend while Messina played a comparatively relaxed and

more precise guitar, leaving the acrobatics to his partner. They worked remarkably well together.

A dazzling array of stage lights changed moods throughout the rousing performance and people must have wondered how such lay-back music could wear everybody out. It was an honest performance with great music and much "shuckin' and jivin'" and when the house lights came on, it was hard to believe that the whole thing happened in the cold, vast Assembly Hall.

Afterwards, Loggins & Messina struck down the mellow image somewhat when they explained that they were from southern California, not rural Connecticut. In fact, the shot



Paul Simon

around the old truck on their first album actually was taken on a Hollywood movie set and they had just returned from Hawaii, where they recorded "Full Sail."

Visions of country life have been good to Loggins & Messina. New York City, it appears, has not been so kind to **Paul Simon.**

His Nov. 2 concert was part of a five-show tour, and he most certainly was not travelling alone. Urabamba, a four-man Peruvian group Simon met on a gig in Paris provided back-up; so did the Jesse Dixon Singers, a black gospel group Simon found on a New York street corner.

People who occupy their time reading meanings into lyrics had a field day with "Bridge Over Troubled Water." Art Garfunkel had recently split with Simon after accepting a role in the movie, "Catch 22." Simon was also to appear in the flick but his part was eventually written out of the script.

He eventually finished "Bridge" on his own and the despair with which he greeted Garfunkel's leaving was hung out for all to see in what eventually became one of the all-time best-selling record albums.

"The Only Living Boy in New York" and "Why Don't You Write Me" signalled the loneliness that overcame the sensitive artist. He was not heard from again until his first solo album, nearly two years later.

The extent to which Paul Simon suffered from the breakup can only be estimated by his present attitude toward the most meaningful and fruitful years of his creative life. That attitude was apparent, almost regrettably so, during his brief stopover in Champaign-Urbana.

He came onstage before a packed Assembly Hall, said nothing, and strummed into "Me and Julio." He then changed guitars and drifted into "Run That Body Down," another song off his first solo album, next, a twelve-string guitar for a song from his latest release, then back to a six-string and "Cecilia."

After each number came enthusiastic applause. Two songs later, he finally responded to the recognition with his first words, "It's my pleasure." He immediately introduced Urabamba and the group accompanied him with flutes, mandolin and guitar as he did "El Condor Pasa."

They also played with him on "Duncan" and then Simon left the stage as the group performed two intriguing songs, "Death in Santa Cruz" and "Song of Goodbye."

After a lengthy intermission, Simon returned minus a beard, explaining that he finally found time to shave. Some revised lyrics for "The Boxer" and then an AEPi fraternity person called out for some older stuff for "the brothers in AEPi."

Simon responded "I hope you don't mind if I say this, but

I don't give a shit about AEPI . . ." The crowd generally got off on it and clapped. But its applause tended to cover over Simon's following remark, ". . . just the sort of outburst I'd expect from a place like this . . ."

The remark went unnoticed for the most part and Simon moved into "Kodachrome," his new single. It was then time for another back-up group, the Jesse Dixon Singers.

The gospel group followed his lead on "Mother and Child Reunion". The three female singers, bass player and drummer did the same for a rather unorthodox version of "Sounds of Silence" before Simon again left the stage. Jesse Dixon led his singers through three beltin' gospel numbers

After a lengthy intermission, Simon returned minus a beard, explaining that he finally found time to shave.

before Simon finally returned.

Paul then performed Garfunkel's "Bridge Over Troubled Water" with a gospel background. It was an abomination and the crowd responded accordingly. The number was an insult to the Garfunkel original and there was only polite applause as Simon and the gospel group suddenly departed.

By this time, it had become apparent that it was already encore time and that the crowd had actually heard very little of Mr. Simon. Sure, the back-up groups, his special finds, had performed admirably, but this was to be an evening with Paul Simon, not his playmates.

His finest material was not to be offered because there was a new Paul Simon, one who had little time to sing songs of another "era." The few attempts he made at older songs were sad misinterpretations and he seemed to have as much contempt for his days with Art Garfunkel as he had for fraternities.

A disillusioned crowd quietly welcomed Simon back for a "Love Me Like a Rock" encore, again, off his new album. It was a fine example of what he was now into, but the people still wanted a taste of the Simon of old.

Perhaps he sensed it and his second encore produced "America" — this was what everyone was waiting for. But as the crowd came alive, Simon appeared annoyed and quickly left the stage.

The applause strengthened and, after several minutes, Paul Simon came onstage once again. This was to be the final song. It was in his impatient eyes.

He had done "America" so maybe he would do another classic. As he stood before the standing crowd, the applause thundered and requests were shouted-out from all over the hall. "The Dangling Conversation," "Sounds of Silence," "I Am a Rock" — all the great ones, the songs that helped mold the youth of the '60's — the titles were shouted out like a roll call.

There were so many great songs from which to choose. Paul Simon chose to end his concert with "Bye Bye, Love," a 1950's Everly Bros. tune that had plugged a last minute gap in the "Bridge Over Troubled Water" album. It was a fitting, though unfortunate finale.

Not all performers take their music so seriously, not all make it a vehicle for baring their personal life and loves. There is another breed of musician, and he is in it for the fame and fortune, not for its potential as an electronic soap box.

To the members of **Three Dog Night**, rock is most decidedly big business and the group's Nov. 13 appearance was impressive, if only in terms of the tremendous financial outlay necessary to bring such elaborate equipment to Campaign-Urbana.

It was the Three Dog Night Show, rather than concert, and Assembly Hall people had been caught with their greed in full view. They sold a lot of bad seats for this one. People were sitting behind stacks of loudspeakers and some were totally behind the stage itself. Many of these seats went for \$6.

The show also afforded the season's first glimpse of Assembly Hall security in action. No one was allowed anywhere but in his designated seat and uniformed guards, ushers and other assorted personnel saw to it that the seats were filled with chilling efficiency.

Three Dog Night



Marta Edelman

The security thing apparently stemmed from a Rolling Stones' concert some years back that found the hall short-handed when people stormed the stage. Since then, such outbursts have been readily controlled, so people could now dance by their chairs but as far as rushing the group went, forget it.

The physical layout of the group's equipment was staggering. The stage was saturated with mountains of speakers, snaking wires and assorted instruments. Any remaining space was taken up by microphones and light standards to supplement the house lighting.

Some 40 yards away, in the rear of the A section, was an immense control board that served as the nerve center for the productions. Lighting and sound engineers constantly adjusted volume levels and light combinations to match the onstage mood.

Three Dog Night turned out to be Twelve Dog Night, as there were a least nine accompanying musicians. Even after the performance began, several equipment men crawled about the stage, repositioning mikes and onstage lighting.

The crowd had already been rushed through an opening set by **Deodato** without actually knowing who the group was. Deodato played in an overpowering continuum that totally drowned-out impatient cries for the main performance.

So when Three Dog Night finally came onstage, the audience gave a welcome that set the bowl a' shakin'. There were well over 10,000 people in the Assembly Hall and they all seemed ardent fans.

But, of course, they had sung along with Three Dog Night's chart busters for nearly six years and they were now seeing what success can bring. The stars, Chuck Negron, Cory Wells and Danny Hutton came out in pink, tan and purple suits, embroidered shirts and beautiful leather boots.

They worked together like a polished song and dance team through numbers like "Family of Man" and "Easy to be Hard". The numbing lighting, smooth choreography and finished musical performances suggested a well-rehearsed television production. Soon Skip Conti, "the Wizard," turned on a strobe-lighted organ solo that ended with his flowing from one organ to another, while the strobe bounced off the stars on his long, black cape.

That's Hollywood, or rather, Burbank, for ya, and later the boys reappeared in 1950's drag, right down to the DA's. This was show; Three Dog Night were long past their concert days.

The skit was entitled "Down Memory Lane with ..." and the group rollicked through the 50's, jitterbug and all. It was

Carl Palmer



Jim Thurow



Jim Thurow

Keith Emerson



Nolan Hester

Greg Lake



Marla Edelman

Deodato

the nostalgia trip as seen through the eyes of maniac television script writers.

But the crowd was into it, except for the families with the little kids, who began to walk out when the boys got kinky and started throwing out gutsy four-letter words. It was time for these people to move on, and they left with the pennants and posters sold by Sox Park-reject vendors prior to the performance.

A mediocre drum solo, then the guys came out in their third change of costume and got back into their big hits. But, by this time, the crowd had nearly OD-ed on the Three Dog Night Show. The lights, the song and dance and the sheer volume were getting to the people, and they were fading.

But Three Dog Night kept pouring it on, song after song.

The performers seemed to be gaining strength as the three and a half hour show went on. They were truly outlasting the audience.

Finally, at encore time, the group overpowered the sagging crowd and brought it to its feet with "Joy to the World," Then "Eli's Comin." Every musician seemed opening number fresh as they cruised through the final two numbers.

The people were treated to pure show biz that evening; they learned how big big-time rock had become and they saw Three Dog Night & Co. pour it on like the old timers used to on the telethons.

Serious, dedicated artists? Three Dog Night probably never were or will be, but should Sonny & Cher need a summer replacement...

Throughout the performance, several Assembly Hall employees were taking decible readings because people often couldn't hear themselves sneeze. One of the men explained that a tile fell from the domed ceiling during last year's state basketball tournament and they were just checking to see if things were getting a bit too loud.

The tiles held their own during the Three Dog Night

Show, though the Assembly Hall seemed to throb for more than three straight hours. But the ceiling faced its sternest test two weeks later, when **Emerson, Lake & Palmer** brought their electronic adventureland to central Illinois.

With two semi-trailer loads of instruments and assorted gadgetry, these masters of electronic sound had the little men taking decible readings in hard hats. Few people noticed them, however, as the group totally absorbed the sizeable crowd from the very first number.

People don't dance to this music, they don't snap their fingers — nor do they sing along. Emerson, Lake & Palmer require complete submission during their performance and they get it, because they are simply overwhelming.

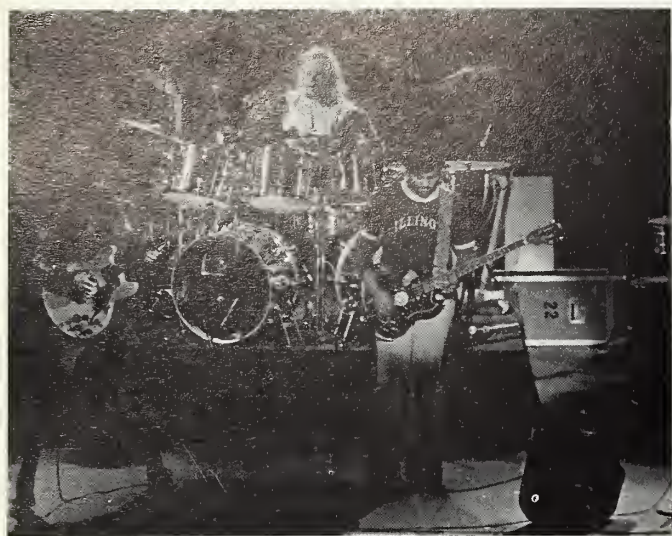
Emerson's organ turned the hall into a vast cathedral, his synthesizer made it a space cabin and all the while the menacing curtain shone with a myriad of color.

Onstage, their crewmen constructed a menacingly tall, white curtain with a crown consisting of two inverted triangles framing a large white circle. The arrangement formed an arch over the musicians as two long pillar-like strips of white material descended o the stage floor.

This was to serve as a screen for their lighting effects and later for accompanying color slides. The stage itself was enlarged 20 ft. to handle the massive loudspeakers that, along with the pair set up under C section, provided quadrophonic sound.

Each of the three musicians was up to his neck in equipment. Drummer Carl Palmer worked from a suspended cage-like cradle and his weaponry included a huge oriental gong, enough drums for two players and a revolving stage platform.

Doobie Brothers



Tom Harn



Evelyn Turner

Joni Mitchell

Greg Lake brought every conceivable guitar with him — acoustic and electric — and had some five microphones to choose from during his vocals.

But the most awesome toybox belonged to keyboard wizard Keith Emerson. Though all three had gathered nearly every form of their particular instruments to meet the demands of their creativity, Emerson had it all, and more, literally at his fingertips.

Two pianos, an organ, several mysterious sets of keyboards, a hand-held unit and his custom designed Moog Synthesizer — the fat cats had seen to it that the lad's imagination was not bound by inferior equipment.

He had a switchboard atop the synthesizer keys with which he created a staggering array of sounds by connecting different circuits. Above that, he had a television monitor that was later to provide yet another visual to the act.

Emerson, Lake & Palmer were professional in every sense. The crowd became so engrossed in the stage design itself that they seemed to forget about Stray Dog, the warm-up group that never did make it to Champaign-Urbana that evening.

The group took up the slack by starting nearly a half hour earlier than planned and hardly anyone knew the difference.

Once into the performance, the three displayed thorough knowledge of their particular medium. Their sound was deafening and could only be followed with intense concentration, that is until people stopped following it in favor of total passivity.

If ELP's product is not music in the traditional sense, it also is not entertainment. No, ELP's strength is in their capacity for drawing a crowd in, then overloading its senses to a point where it is mentally fatigued and physically wasted.

The volume and power of the music cemented everyone to his seat, in stoned obedience. Visually, the complex light configurations and special effects, such as a smoke machine, bombarded the eye with more impact than it ever experienced in day to day consciousness.

It was like going downhill on a roller coaster for two

straight hours.

Emerson was a cross between a switchboard operator, a keyboard player and a studio engineer throughout the concert. At one point, he carried his portable board into the crowd and built a throbbing, ear-shattering peak of sound while moving all over the AA section.

Their sound was often demonic, fostering images of man at his worst — at war, in mass suffering, in hopeless abandon. It was not a quieting experience, but a cause for anxiety — like a death knell.

Emerson's organ turned the hall into a vast cathedral, his synthesizer made it a space cabin and all the while the menacing curtain shone with a myriad of color.

Then the group would move into a soft interlude and Emerson lulled the audience with his smooth piano. Lake accompanied with an easy, country-like acoustic guitar passage and the group then flowed into some boogie.

Once they had demonstrated proficiency in the basics, they introduced "Karn Evil #9," the evolution of man in three movements.

The final work lasted over a half hour and ELP showed what the creative mind could achieve when turned loose in a forest of sophisticated technology. Deafening passages were followed by eerie quiet and each mood was enhanced by color slides or the blending of lights.

Carl Palmer's drum solo found him revolving on his stage, with strobe lights piercing his stand from all directions. Images of evolutionary man flashed across the overhead screen as the group swept the audience up beyond themselves, then into the future.

Emerson attacked his instruments throughout the piece but closed the group's view of mankind on a rather disconcerting note. He had squeezed sounds beyond comprehension out of his machine and he now had the circuit board lights flashing and the TV monitor emitting a green-lined design that only further overloaded the visual senses.

But at the end of the work, after he had abused his Moog unmercifully in the creating of his sounds, he plugged in two final circuits, threw his jacket over his shoulder and

accompanied Lake and Palmer as they left the stage.

The synthesizer finished the concert all by itself as it played for several minutes, then let out a moan and a blast of smoke as it slowly faded away.

It was as if Keith Emerson was reminding the crowd that machines aren't going to need us for too much longer.

So when the **Doobie Brothers** came along two weeks later with their foot-stompin' rock & roll, it was reassuring to know that not everyone was busy creating monsters out of

... **The audience, especially the male element, fell head over heels for Joni and left the hall happy, charmed and turned on (like a radio.)**

electronic circuitry.

These guys played get-up-and-dance kind of music but Assembly Hall security being what it was, nobody could even get up and breathe. Ushers notwithstanding, it was a light, rockin' night of music.

The back-up group, led by soul-singer Ken Dooberry, primed everyone with tight, hard drivin' music. The group was nearly equal to the Doobies in playing ability, which proved a bit embarrassing. The crowd was getting into their stuff so much that it kept demanding encores that started cutting into the lead group's time.

The Doobies (slang word for dope) were a hodgepodge of footloose southern California rocksters that were suddenly thrust into the big time after backing up the Rolling Stones on a TV rock show.

Their distinguishing sound seemed to be Tom Johnston's lead guitar and vocals. The group got the crowd movin' as best they could under the circumstances with "Long Train Runnin'," "Jesus Is Just Alright" and "Listen to the Music." The Doobies filled the stage with smoke during "Without You" but generally preferred to get things goin' through their beat rather than gimmickry.

At the end of their performance everybody in the place knew they had one song yet to do, their latest hit, "China Grove." The Assembly Hall lit up with the flame of matches and cigarette lighters, a practice audiences had used throughout the year to bring groups back for at least one more. Collectively, the crowd broke the darkness while chanting for the Doobies' return.

The group came back, delivered a heavyweight version of



Focus

their million seller and everybody was happy. In fact, people were happy about the entire concert, as the Doobie Bros. were into jumpin' around and jivin'. No heavy message, just a good time.

Joni Mitchell arrived during New Student Week, second semester, and charmed her way through a two-and-a-half-hour concert. She concentrated mostly on material from her new album as well as some yet unreleased numbers. The concert was opened by the L.A. Express, Mitchell's back-up band who played a 30-minute set on their own. The Express played an exceptionally fine brand of electronic improvisational jazz and unfortunately were kept in the background playing simplistic backups for Mitchell after she took the stage.

Nevertheless the crowd was mystified and entertained by the Mitchell feminine charisma and was most satisfied when she played her earlier material, aided only by her own guitar or piano.

Brought back for an encore by an incredibly long ovation and the traditional Assembly Hall match stick light show, Joni returned to exclaim, "Oh it's beautiful, I've never seen anything like it," (apparently she hasn't been on the road for a while.) But still the audience, especially the male element, fell head over heels for Joni and left the hall happy, charmed and turned on (like a radio.)

Count Basie



Tom Harn

¿Que pasa, George?

Looking tired and grubby in his unbelted blue jeans, T-shirt, sandals and ponytail, George Carlin kept an Assembly Hall audience laughing for an hour and 20 minutes during his Sept. 21 appearance.

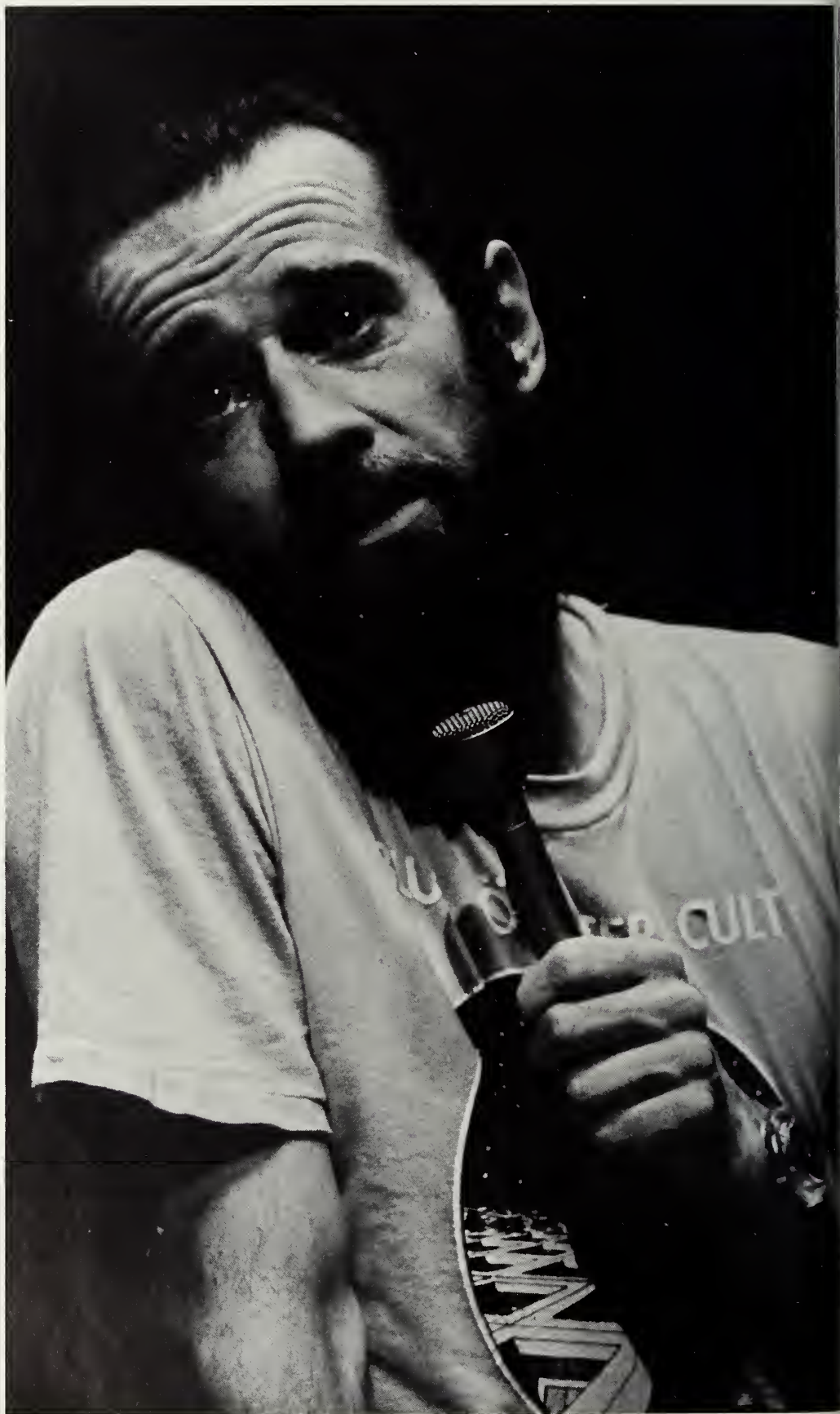
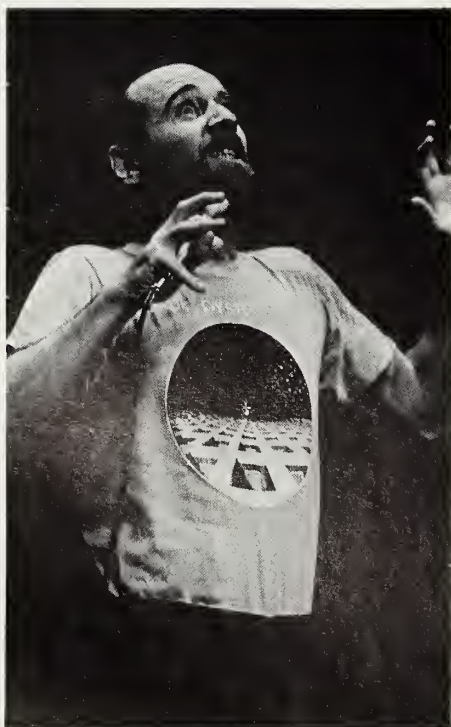
Probably best remembered for his television parody character Al Sleet — the hippy-dippy weather man, Carlin, now 36, delights his audiences with his distorted facial expressions, vocal gymnastics and his mastery of semantics.

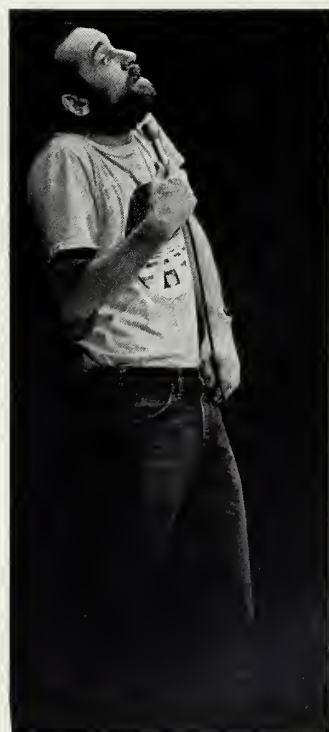
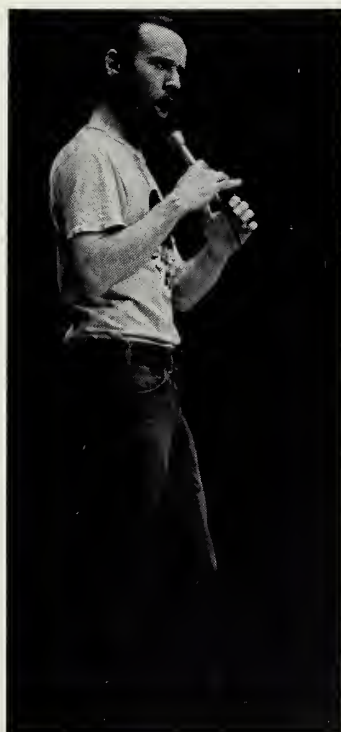
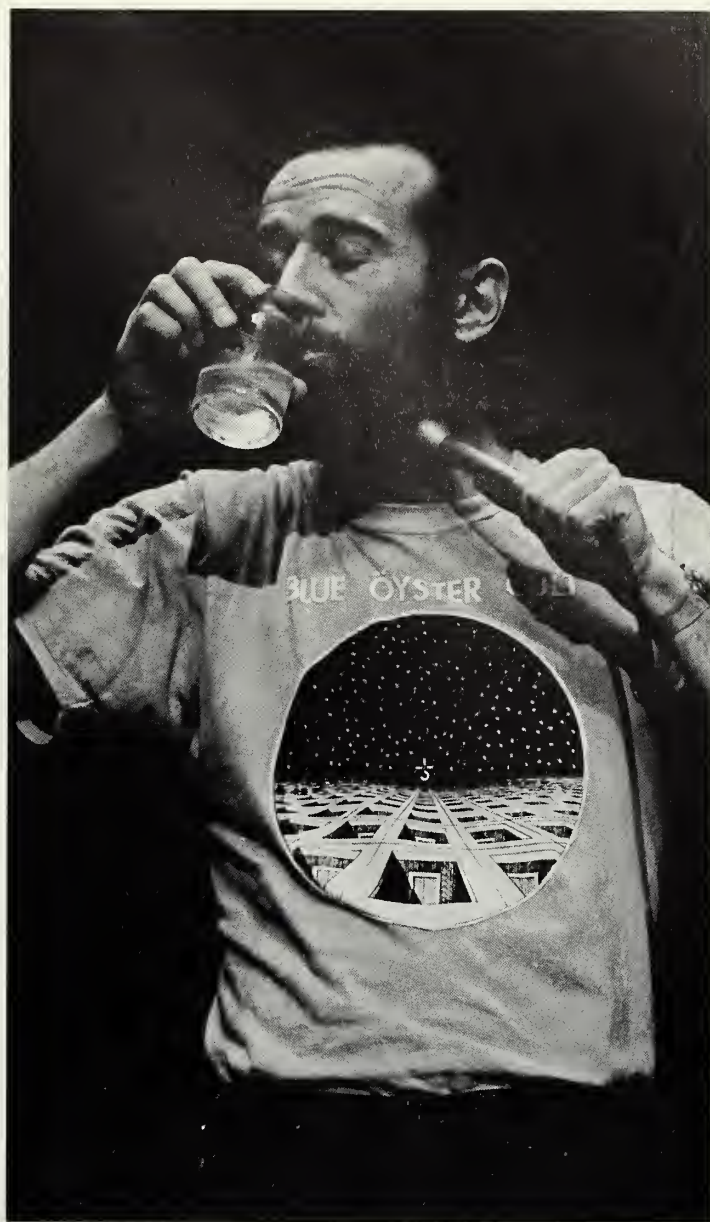
Although some of Carlin's jokes are off-color, one soon learns to laugh at routines on the subject of farts, belching and the seven bad words that can't be said on television or printed in yearbooks.

"The same people who don't know how to react to fuck won't know how to react to douche bag," is Carlin's philosophy.

Carlin's facial expressions are an essential part of his humor. So those high up in the Assembly Hall lost some of his night club effectiveness.

Photographers Tom Harm and Kevin Horan have captured the crazy Carlin onstage.





His Silent millions Speak On

by Vicki Johnson

When the 87-year old mathematics professor, George A. Miller, died in 1951, everyone who knew him was shocked to learn he was a millionaire. The "Papa" Miller they had known owned two shabby suits he wore year round, and his overshoes — flapping strips of rubber tied with string and gum bands — were a campus legend.

However, when attorney J.G. Thomas made Prof. Miller's will public, it was learned the frail, frugal man had been investing in stocks and bonds since 1915, to earn a \$1 million fortune. He left the entire sum to the University. "Everything I have I received from the University," Miller wrote in his will, "and I simply want to repay my obligation."

Although the professor seldom talked about anything but equations, he had no mathematical formula for stock market success. Miller simply invested in unlisted common stocks which appeared to be undervalued.

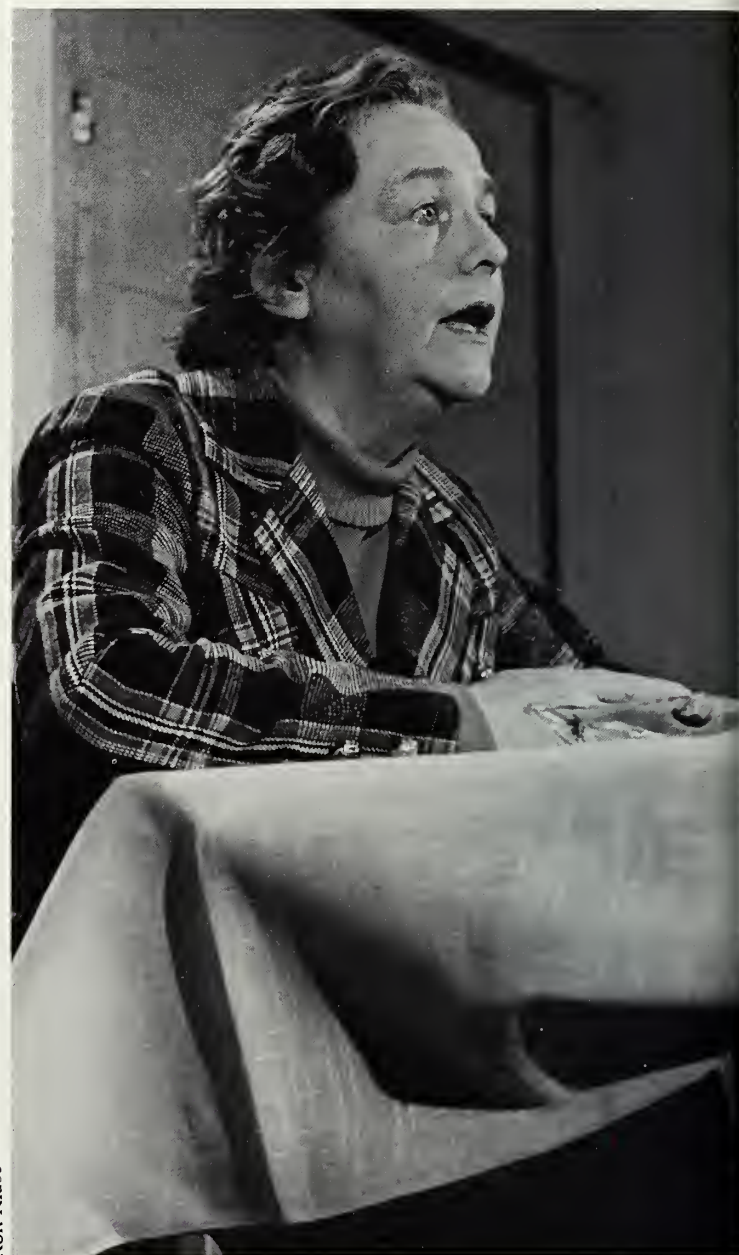
Miller had a mathematical conviction of the ability of American industry to grow and prosper. In the panic of the 1930's when most people were selling their stocks for half their original value, the professor put every cent he had in stocks and bonds. Many were false ventures. Others didn't mature for over a decade. But Miller had no interest in money — only a fascination for the stock market.

Miller, a native of Lynndale, Pa., joined the University faculty in 1906. His starting salary was \$2,000 a year and it reached \$6,000 a few years before he retired in 1932.

During his professorship, Miller was especially known for his work in group theory in mathematics. He published 810 articles on the subject — many of which his own colleagues could not comprehend.

When a new student entered his course, Prof. Miller would give him 38 cents and order him to buy a textbook authored by George A. Miller. This way the professor, who received 38 cents royalty on each text, avoided making money off his students.

Miller's chronic inability to apply his immense mathematical knowledge to practical situations was a longstanding faculty joke. His wife, Cassandre Boggs, managed all the



Ron Klass

family finances. The professor rarely carried more than \$1 in small change and seldom spent more than 35 cents on a meal.

Although frugal, Miller was a regular contributor to the Methodist Church, once donating \$1,000. He contributed \$50 to the Community Fund, \$40 to the University band and sent a \$400 gift to a sick relative. He was also believed to have been an easy touch for students in financial need.

Miller never attended a sports event or movie, had no interest in music and read only the front pages of the newspaper. He seldom socialized, except on special occasions when he would be home by 9:30 p.m. so he could be in bed at his

regular time — 10 o'clock.

Although Miller kept to himself most of the time, he was well-liked by students and faculty. When he died, a group of faculty members collected \$157 to defray the funeral costs for what they thought was a penniless man. However, their money was returned when Miller's will was probated.

Before Miller died, his attorney suggested that he set up a "George & Cassandra Miller Endowment Fund." However Miller did not want to dictate the uses of the provisions. Instead, he only designated that the money be used for "educational purposes as the Board of Trustees shall determine."



Jim Baird

Eventually the money was used to set up the George A. Miller Lecture Series and the George A. Miller Endowment Commission. The two programs finance lectures and forums given by visiting professors who stay on campus for up to one month. The two commissions spend about \$50,000 a year — all of it interest derived from Miller's gift.

One of the themes of this year's series was "Institutions in the Post-Industrial Age." Particular emphasis was placed on the changing nature of the presidency by examining the office's relationship with Congress, the courts and the press.

Ronald Knecht, staff assistant of the Center for Advanced Studies, is in charge of scheduling speakers who would attract the most students, rather than special interest groups.

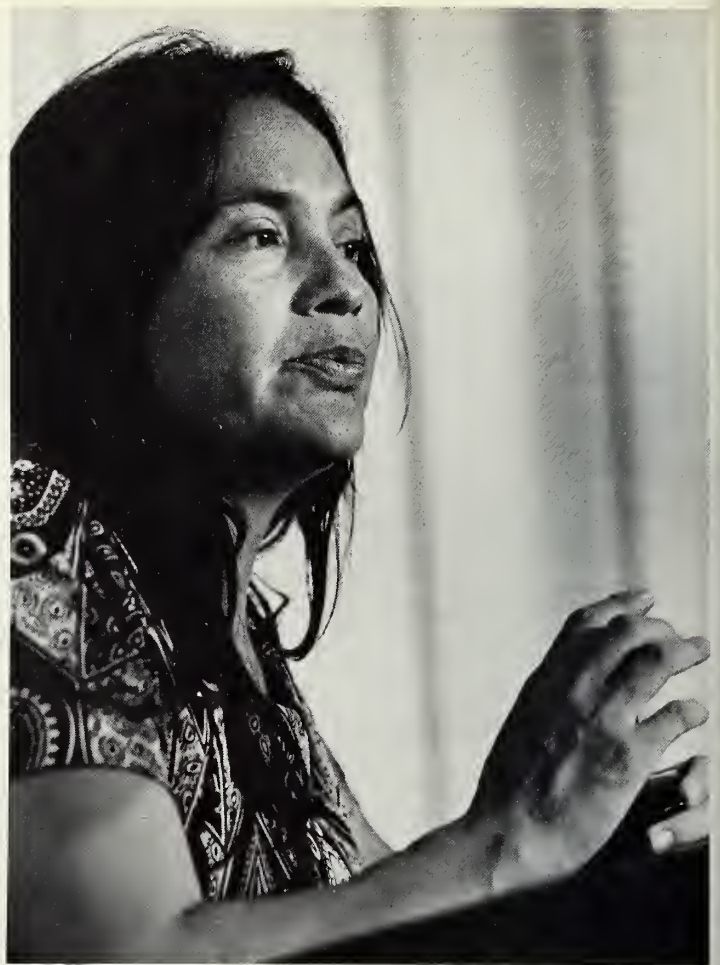
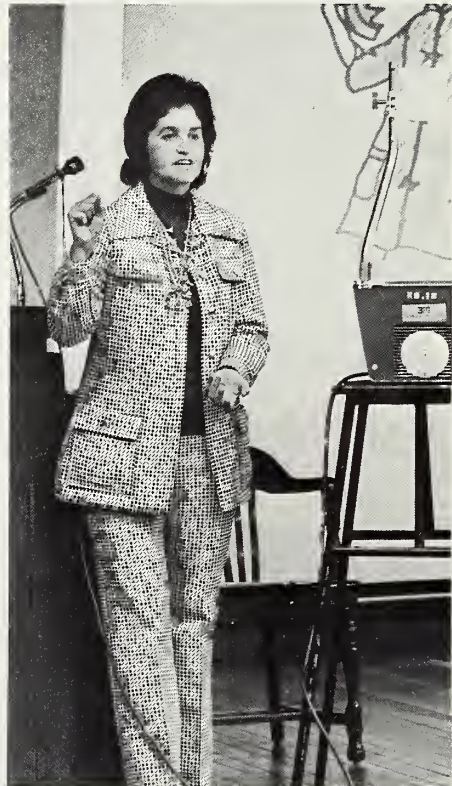
Among this year's speakers were Jessica Mitford, social reform advocate and author; former U.S. Attorney General Ramsey Clark; W.S. Merwin, Pulitzer prize winning poet and translator; Mari-Luci Jarmillo, a bilingual and bicultural educator from the University of New Mexico; I.F. Stone, editor, publisher and reporter of his own weekly newsletter; Delores Huerta, a co-organizer with Cesar Chavez of the United Farmworkers Union; and Mary Lee Leahy, an advisor to Gov. Dan Walker.

While the Miller series brings more speakers to the campus than any other, many other groups, organizations and clubs bring various speakers throughout the year. Pictured on these pages is a sampling of some of the speakers who appeared during the year.

Far Left: Jessica Mitford, the "Queen of the Muckrakers" spoke on prison reform in the U.S. **Left:** Ramsey Clark, former assistant attorney general spoke in the Great Hall of Kranert on the subject of presidential powers.

Upper Left: Mari-Luci Jaramillo emphasizes the necessity of Spanish and Americans speaking each other's language as a means of understanding the separate cultures. **Upper Right:** Delores Huerta asked student support of the boycott against non-union lettuce. She stressed the struggles and destitute conditions of migrant farm workers. **Lower Left:** I.F. Stone stated, in his impeachment speech, that every government is run by liars until proven the contrary. **Lower Right:** W.S. Merwin talks with admirers after reading from his most recent books. His effective images were greeted with warmth and interest.

Art Burkhalter



Jim Baird

Chris Walker



Randy Epstein

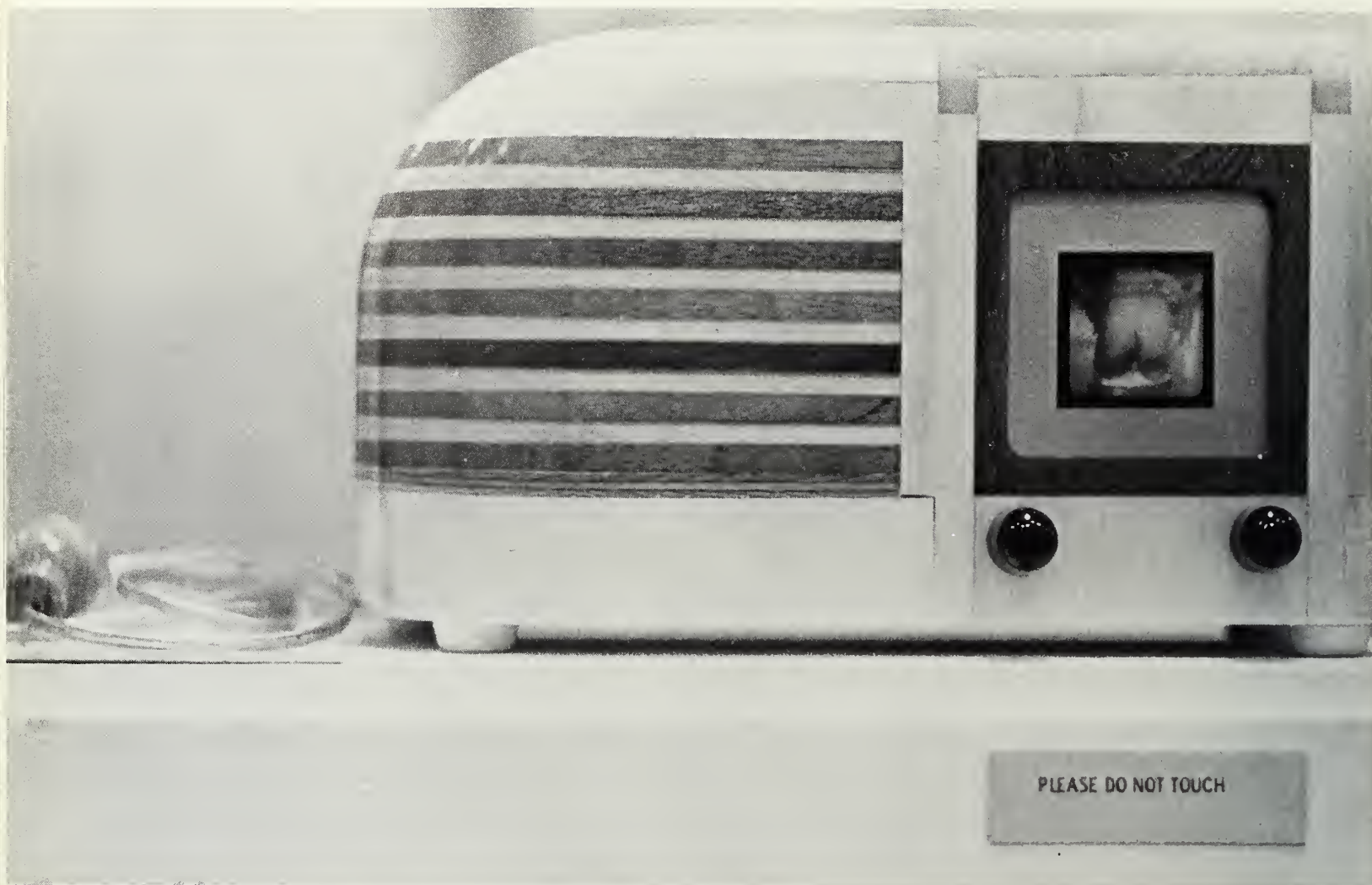
Ron Klass

Cathy Lange *



Ron Klass

Upper Right: Sherman Skolnick, a self-styled defender of public welfare, speaks to students of possible links between the plane crash, on which Mrs. E. Howard Hunt was a passenger, and the Watergate scandal. **Upper Left:** Alicia Escalante spoke on campus in the fall. **Lower Left:** Mary Lee Leahy, a state environmental advisor, describes Gov. Walker's plans for organization of the area's resources.



C-U's art institute

by Nina Ovryn
Photos by
Marla Edelman

If you ask for directions to the art museum, chances are that you will be directed to the Krannert Center for the Performing Arts. Not many people outside of the Art Department have the vaguest notion of where the Fine Arts Building is, let alone the art museum.

Champaign-Urbana's answer to the Chicago Art Institute is situated at Fourth and Peabody Drive. Its marble exterior makes a sharp contrast with Memorial Stadium, the dormitories and law buildings.

Though nowhere near the size of the famous Chicago Museum, the Krannert Art Museum hosts several exhibitions a year. In addition to these exhibitions, the museum also houses a fine permanent collection that boasts a Rembrandt and a Gainesborough. The schools of thought, styles and media that pass through the little Krannert in a year are as varied as those in any large city museum.

This year, for example, shows ranged from the flexible graphics of the op art movement in the sixties to

the delicate portraits from the seventeenth century collections.

The Krannert began the year on September 23, with a showing of 62 works by Kurt Schwitters. These included collages, posters, graphics and photographs by an artist who was one of the main exponents of the Dada movement. Showing September through October was the 22nd National Exhibition of Prints. Sponsored by the Library of Congress, this show included 92 prints by artists from 42 states. The exhibition was designed to display the character of recent work by American printmakers. This year, increasing use of photography as well as the appearance of several three-dimensional compositions, gave credence to the theory that the line between print-making and sculpture and printmaking and photography are becoming less clear.

Following these shows on October 20 was an exhibition of 60 drawings, collages and water colors by German artist, George Grosz. His biographical notes comment that "Social

criticism and political satire in art rarely reach beyond their own time. Only a few artists move beyond the role of propagandist and illustrator to that of the artist — with-a-cause. George Grosz was one of these." The works, produced as stage designs to a political play communicate Grosz's own intense lifelong opposition to war.

One of the most eagerly anticipated shows opened on November 18. The Faculty Exhibition attracted hundreds of critical undergrads, curious to see the work of their teachers. This is an annual event, with works in crafts, graphic and industrial design, mixed media, painting, photography, print-making and sculpture.

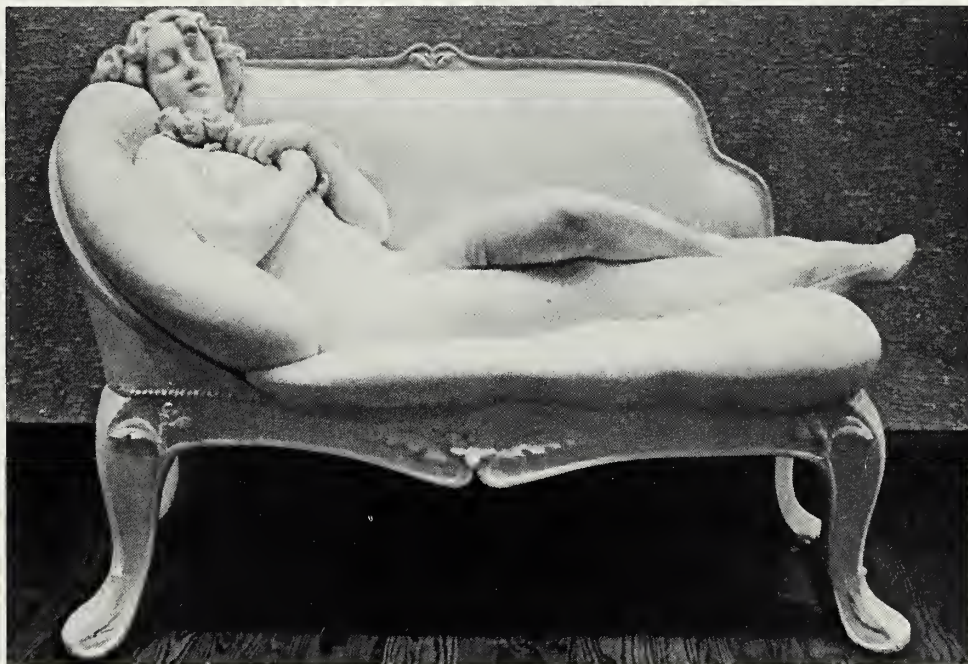
A different kind of exhibition was presented December 16 through January 13. For one month, the Krannert emphasized its own fine permanent collection. Selected works included paintings by the Old Masters, 20th century American paintings, sculpture and ceramics and objects in Near and Far Eastern, Pre-Columbian, European and American Decorative Arts.

In addition to the many works by undergrad art students hanging in the Fine Arts building, the Krannert provided time to display pieces by graduate students. This exhibit ran from January 20 through February 24 and was an interesting cross-section of thought and technique of art in the '70s.

In keeping with the exhibition trend of displaying art of the '70s, from March 10 through April 21, the Krannert displayed contemporary American painting and sculpture. Pieces in this exhibition were selected by a University of Illinois committee, under a grant from the National Endowment for the Arts, for presentation at the Krannert Art Museum.

The final exhibit of the year made an interesting contrast with those which preceded it. This collection from Midwestern universities spanned seven countries, with pictures from the 13th through the 20th century.

The Krannert Art Museum provided a year full of fine and incredibly diversified art. Though more than a little out of the way, it is well worth the walk when you feel like a little bit of culture.



Left: "Kiss my Past" by Craig Hoernschemeyer. **Upper Right:** "The Honorable Mrs. Henry Fane" by Thomas Gainsborough. **Lower Right:** "Lady on the Couch" by Emily Kaufman.

African Continuum



Marla Edelman

by Bro. Stanley Woodard

Black culture is the manifestation of black spirit, carried on its own momentum from Africa, through the slave ships and surfacing through the unguarded apertures of whippings, paddie-rollers, family busting, a peck-o-meal and one shirt a winter. Black culture, which is still finding its definition, is an African religious and spiritual orientation. It is not a surviving relic of any specific tribal heritage, not Akan, Dahomey, Yoruba, Mandingo, Wolof, but a generalized African synthesis or what is often called the "African Continuum."

Fall semester the African Continuum on campus vitalized, romanticized, proselytized and, in some instances, bored those who came to witness the performances. From traditional African dance to pop-soul and from innovative black theater to down-home blues, the panorama of the black experience was thrown open for all to view.

One of the major art forms in black culture is the traditional African dance. The movement of the body to the rhythm of the drums expresses an African message interpreted by the beat and dance of the participants. While it is appealing to the senses, African dance offers more than just



Ron Klass

Far Left: Two black students pound out the rhythm of their drums in the lounge of the Illini Union. **Left And Below:** Members of the workshop of the Afro-American Culture Center go through their regular routine of exercises.



Ron Klass

entertainment for entertainment sake.

The Betty Barney Dance Ensemble Performance, sponsored by the Afro-American Culture Center, offered a truly enjoyable evening revolving around African dance, drums and customs.

Betty Barney is a high-priestess in the African Yoruba religion. She is originally from North Carolina but she moved to New York when she was a young girl. In New York she converted to the Afrian Yoruba faith and began studying the spiritual dances of the religion. She later formed a dance ensemble that has since performed in two off-broadway shows, "San-De-Ima" and "Black Rhythms".

The performance itself was magnificent. Done in the Yoruba language, songs of work, love and happiness brought alive the African culture whether one understood the words or not. As the dancers conformed to the message of the drummers, Betty Barney filled the air with African song. Truly a night to remember.

Not to be outdone, the dance workshop of the Afro-American Culture Center held a performance entitled

"Dance of the Blackman", a variety of dances reflecting the experiences of the blackman in Africa and America.

Directed by Doretha Horton, a student in African Dance, the workshop is composed of University and community students. They have traveled to such places as Joliet Prison, Indianapolis, Ind. and New York. Also, they have worked with such artists as Max Roach, jazz drummer, African anthropologist Pearl Permus, the Rod Rogers Dance Co., and have performed several shows for educational and national T.V.

The Dance of the Blackman was an assorted array of black life in rhythmic patterns. From the warrior tribal dance to the Attica blues, the dancers traced the journey of blacks in this country and Africa. Dancing to the tunes of Archie Shepp, Stanley Cowell and Pharaoh Sanders, the workshop displayed the beauty of communication through body movements and jazz. A fine performance by any standards.

On the pop-soul scene students were able to witness a rock group that had had it once but were now looking for it.



Ron Klass

The Chairman of the Board, the group that gave us the hits, "Patches" and "Give Me Just a Little More Time", needed a little more time to get it all together. While the acoustics in Huff Gym are not the most desirable, the quality of their music was more noise than music. As the singer gyrated and belted out his funky songs, the band consistently washed out his voice with loud bips, pops and thangs. Most of the crowd stood listlessly by talking to one another and wondering what the herky-jerky singer was trying to say.

However, all was not lost to noise and funky beats. During intermission someone spun records and the people came alive. From out of the balcony, hallways and bathrooms they ran to dance to the latest tunes. The gym floor, once a sea of aimless waves, became a wave of surging bodies.

If one was not interested in moving the body into pretzel-like positions to the beat of funky say-hey tunes, black theater offered a more quiet, subtle atmosphere.

The Kenneth Kuumba Shackleford Community Institute, produced its first play, "Kuumba", in the Armory theater. Written by Avon Fillion, University senior in Radio - T.V., the play was based on the administrative red tape blacks have to go through in trying to better their community. Portraying community folk organizing together and confronting the system for programs and funds, the play brought out the harsh and sometimes brutal realities in dealing with "the man".

The institute was formed by a group of concerned community and campus individuals. Their goal is to raise funds through plays and other activities in order to finance a drug abuse center. While their performance was a first, it was not plagued by the beginner's ineptness that usually accompanies first time productions.

The Kuumba Players, an innovative black theater group from Chicago, brought to the campus a provocative satire. Based on the sagging movie industry and its attempt to rebuild itself by feeding the virtually untapped black market super symbols of themselves, "The Image Makers" by Eugene Perkins, represents a new direction for black theater. It successfully demonstrates how black art can be the subject of black art.

The main movement centers around the movie industry turning ordinary "Negroes" into "Super Niggers" overnight. Sweetback, Shaft, Superfly and Blacula are created to get blacks to the ticket box and see negative, inflated images of themselves. To increase the economic exploitation, the industry pours all its money into one gigantic production involving all the Super Niggers plus hundreds of extras, and starring good ole "Uncle Tom". However, militants infiltrate the cast and overthrow the industry. The play ends with the death of Uncle Tom, the detriment to black survival. The "Image Makers" is a play about the realities of today.



Ron Klass

Capping the African Continuum on campus was a sensational performance by Muddy Waters, Father of the Blues. Born on April 4, 1915 in Rolling Fork, Miss., he is in a direct line of descent from the great blues singers of the Mississippi delta cotton farming area in which he was raised.

From the jazz festivals of Europe, to the blues haunts of Chicago; from the campus, to the world's leading music places; from basement practice sessions, to shiny record studios; from the festivals of rock, to the small town gin mill - Muddy Waters is a living legend.

Waters played at Big Daddies, a local pub. The crowd was so large that there was not enough room for the waitresses to serve their patrons. It was wall-to-wall people, in a heavy smoke atmosphere. One needed a shoe-horn to get in and around the mass of white and black faces.

Muddy did three performances and the crowd treated each one as if it was going to be the last of his career. As he played, the crowd sang, clapped and cried. And when he stopped they rebelled. Screams of "More, more, more," echoed throughout each show.

Big Muddy played his guitar until it cried from sorrow, laughed with glee and screamed with sensuous delight. He took the blues and sung them until they made you feel like shouting. Big Muddy polluted your soul with blue-black, down-home, funky-skunky blues. If one had never experienced the blues, he did that night with Muddy Waters. A thrilling and most exhilarating night for the crowd and Muddy Waters.

Far Left: The Chairman of the Board perform at Huff Gym.
Left: A black student looks contemplative as he taps on the drum.
Below: Greg Armstrong portrays "the Black man" in the production of "Heads to the Sky".



Art Burkhalter

A goal of transformation

Photo Essay by Lou McClellan

His goal is total transformation.

The heavy white make-up, an elaborate costume weighing forty pounds or more and an expensive-looking female wig are only a part of his transcendence from the world of reality to what the Kabuki dancer considers a more important world — the world of fantasy.

"In my mind," said Shozo Sato, a professor of Japanese art, philosophy and aesthetics at the University of Illinois, "I have a picture of an idealized female character."

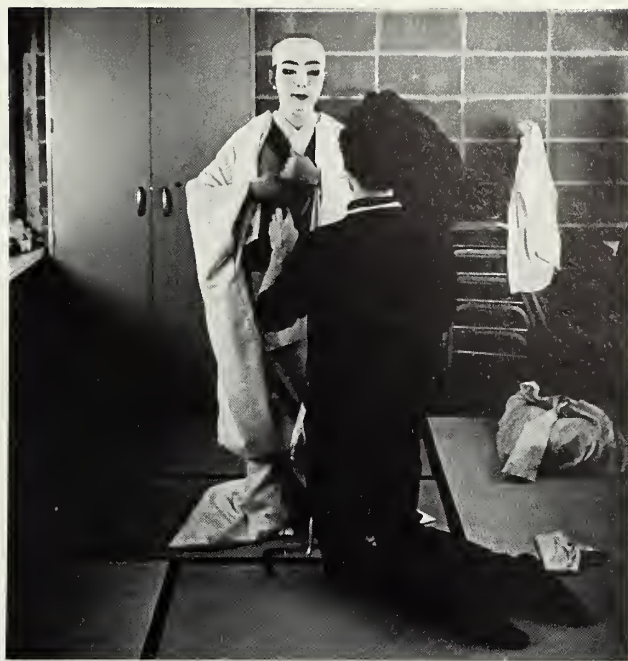
Sato's transformation of himself into that character, both physically and mentally, takes nearly an hour.

It is a painstaking process with every attention given to the smallest detail. Paints are carefully applied to precisely defined areas of the whitened face — mostly rich glowing reds and velvety blacks. The precision of the application would suit an audience seated inches, not yards, from the performance.

On stage, the Kabuki dancer is like nothing in the Western theater. His expression is unchanging. Symbolic body movements, costume changes and variations in color and intensity of the stage lighting tell his story. If you watch very closely, emotion escapes in flashes from his eyes.

Many Kabuki dances are hundreds of years old. Through the centuries they have remained virtually unchanged — except for limited individual interpretation by the artist.











seniors,
residences,
& organizations

Noteworthy Seniors

A senior is the product of four years of intense study in a field of his choice — or so the story goes. As a group, seniors lack uniform traits necessary for characterization and categorization. Grades, the standard by which all seem to be judged, are not the only standards by which seniors are measured. A graduate is the product not only of his success in the classroom, but out in the world as well.

Throughout the following pages, a group of 30 seniors, representative only of themselves, has been given special mention because of their potential, and their past accomplishments. They are not necessarily the only individuals worthy of recognition, but are in many ways indicative of many talented and outstanding seniors.

On the following 50 pages they are profiled. We feel they are noteworthy not only for their accomplishments, but also for the wide range of interests they represent.

Alfred R. Abbott, AGR
Mavis A. Abraham, FAA
Irwin R. Abrams, LAS
Alan S. Acker, BUS
Mary L. Adam, LAS
Kathryn A. Adams, PE

Matt C. Adams, FAA
Marianne Adkins, PE
Stanley W. Adkisson, LAS
Guy J. Agostino, LAS
Steven R. Ahlfield, ENG
Oksana A. Akulow, LAS

Robert D. Albertson, BUS
Bud Alexander, BUS
William D. Alexander, BUS
Bruce S. Allardice, LAS
Debra L. Alleman, PE
Barbara L. Allen, LAS

Catherine L. Allen, LAS
Katherine G. Allen, FAA
Stephen M. Allen, ENG
Mary M. Allin, LAS
Jan H. Alter, LAS
Diane J. Althaus, AGR

Albert J. Ambrose, BUS
Jennifer L. Amling, LAS
Donald A. Anderson, AGR
Gary A. Anderson, BUS
Kathleen A. Anderson, LAS
Kim S. Anderson, BUS





Kim R. Anderson, LAS
Melody L. Anderson, LAS
Neal F. Anderson, LAS
Philip J. Anderson, ENG
Stephen K. Anderson, LAS
Thomas E. Anderson, LAS

William J. Anderson, AGR
John A. Angus, COMM
Carol J. Antoff, ED
Richard C. Antoff, LAS
Ellen F. Applebaum, LAS
John S. Appleman, ENG

Susan M. Appleman, LAS
Elizabeth R. Armstrong, PE
Michael J. Armstrong, BUS
Robert E. Lee Armstrong, LAS
Charles D. Arnold, ENG
Renee A. Arnold, LAS

Michael J. Arnost, LAS
Jan G. Arnote, LAS
Ruth E. Aschauer, LAS
Paul W. Asheim, BUS
Ira M. Asher, LAS
Gilbert L. Ashlock, AGR

R. Gregory Ator, BUS
Charles L. Atwood, FAA
Brett A. August, LAS
Nancy L. Avakian, AGR
Gary L. Avril, ENG
Wayne A. Ax, LAS

William R. Ayers, ENG
Lynn A. Bace, LAS
Wendy L. Bachhuber, LAS
Thomas F. Bacon, LAS
Richard K. Baer, LAS
Karen D. Bagley, LAS

John R. Bailen, LAS, '73
Nicholi L. Bajjaliet, AGR
John H. Baker, LAS
Suzanne I. Baker, LAS
Ronald M. Balazs, ENG
Elizabeth Baldo, LAS

Kathleen A. Balgley, LAS
Linda J. Ballard, LAS
David P. Bane, AGR
John G. Bang, BUS
Beverly A. Banks, BUS
James R. Bantz, BUS

Karen G. Barach, FAA
Anthony W. Barber, LAS
Carla S. Barber, ED
Richard E. Barber, COMM
Robin I. Barish, COMM
Marsha L. Barker, ED

Dennis L. Barnard, AGR
 Jack D. Barnes, ENG
 Robert E. Barnowski, ENG
 George A. Barr, LAS
 Nancy L. Barrett, ED
 Roger E. Barth, ENG

Evelyn L. Basile, COMM
 August F. Battaglia, FAA
 Barbara A. Bauer, LAS
 Samuel E. Bauerle, LAS
 Nancy J. Baumberger, AGR
 James J. Bazzetta, LAS

Rita M. Beagles, LAS
 Alfred L. Beard, COMM
 Kevin D. Beatty, BUS
 Randolph P. Beatty, LAS
 Andrew G. Beaurline, BUS
 James R. Beck, BUS

Lawrence F. Becker, LAS
 Theodore A. Becker, FAA
 William A. Becker, BUS
 William B. Becker, LAS
 Patricia M. Behensky, COMM
 Scott A. Bell, FAA

Alice A. Belt, BUS
 Daniel E. Bender, LAS
 James C. Benjamin, BUS
 Joe P. Benne, ENG
 Catherine J. Bennett, ED
 Mark C. Benton, ENG



Janice Fulkerson: A retailing major in clothing and textiles, Fulkerson is from Clinton. She hopes to eventually open her own store dealing in women's ready-to-wear apparel, on the order of a boutique. She has been a representative of the Central Committee, an organization which provides

student feedback to the home economics department on all interests and activities within the field. Fulkerson was a delegate to the Midwest Leadership Conference for two years and has worked on various committees related to home economics activities.

Noteworthy Senior

Mary Callahan





Art Burkhalter

Noteworthy Senior

Paul Buttinger: Buttinger is an electrical engineering major. He plans to go on to graduate school and eventually teach at the college level. He has been a programming consultant and head grader for the basic courses in

the computer science department and is currently working with the Quantum Electronics Research Laboratory on a special project in high-speed infrared image conversion.



Ralph B. Benway, ENG
Leslie S. Berg, LAS
Mary C. Berg, FAA
Steven W. Berg, LAS
Michael S. Berger, FAA
Carl E. Bergman, BUS

Shelley Bergman, FAA
Peter M. Berkman, LAS
Candice J. Berkson, LAS
Paulette K. Berman, FAA
Johanna M. Bernardy, LAS
Helane I. Bernstein, LAS

Rodney K. Berryman, AGR
Norman P. Bertram, ENG
Deborah A. Beshoar, BUS
David A. Best, LAS
Janet M. Bethune, LAS
Janet R. Beyers, LAS

Joseph W. Beyers, ENG
Stuart A. Biliack, LAS
Michael G. Billing, ENG
Steven M. Bina, BUS
Paul D. Biolchini, ENG
Karen S. Birstein, LAS

Deborah T. Black, LAS
Jay H. Blackburn, LAS
Sharalyn R. Blaha, COMM
Janet A. Blair, AGR
Karen R. Blake, LAS
Peter L. Blanc, LAS

Thomas E. Blaze, PE
Thomas G. Bleck, LAS
John S. Bles, ENG
Patricia L. Bleuer, AGR
Adrienne J. Blinski, ED
Cynthia S. Block, BUS

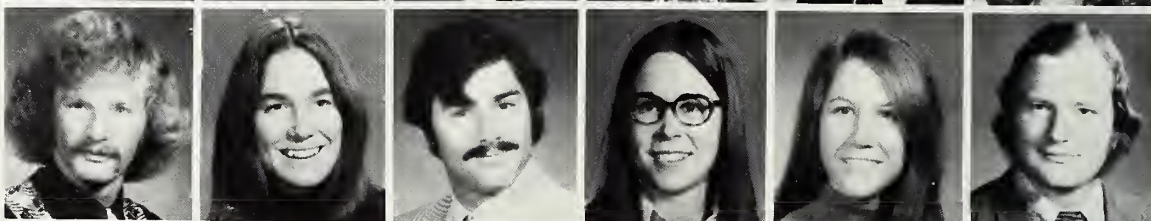
Rebecca A. Blonn, LAS
 Charles W. Blood, Jr., FAA
 Michael J. Bloomfield, AGR
 Dale R. Blount, AGR
 David S. Blum, ENG
 Steven T. Blum, LAS



Beth J. Blumenfeld, LAS
 Karen R. Blumhardt, LAS
 Stanley R. Blunier, AGR
 James M. Bobus, BUS
 Mark H. Bockmann, LAS
 Valerie K. Bodenstab, AGR



Merle H. Bodmer, AGR
 Maureen M. Bodnar, LAS
 Martin S. Bogetz, LAS
 Loraine E. Bogner, AGR
 Anna E. Bohn, LAS
 William I. Bond, LAS



William C. Bonetti, LAS
 Evalyn Borek, ED
 Valerie K. Borrowman, AGR
 Sandra L. Bostian, COMM
 Jeffery A. Bostrom, LAS
 James K. Boudreau, LAS



Thomas G. Bouwkamp, LAS
 Brad N. Bowen, ENG
 Robert E. Bowen, LAS
 David Bowman, AGR
 John W. Bowman, ENG
 Richard L. Bowman, LAS



William Buford: An electrical engineering major, Buford is working with faculty members in the general engineering department to organize a new course for upperclassmen in engineering for the spring 1974 semester. The course will include a variety of speakers who will lecture on various busi-

ness aspects related to the engineering field.

Buford is a member of Tau Beta Pi, the engineering Phi Beta Kappa, the Student Advisory Committee and the Alumni Committee, both the latter are to provide feedback to the engineering department. He is also program chair-

man for the Institute of Electrical and Electronic Engineers student branch, one of the largest in the country and co-chairman for the electrical engineering department Engineering Open House.

Noteworthy Senior

Marla Edelman





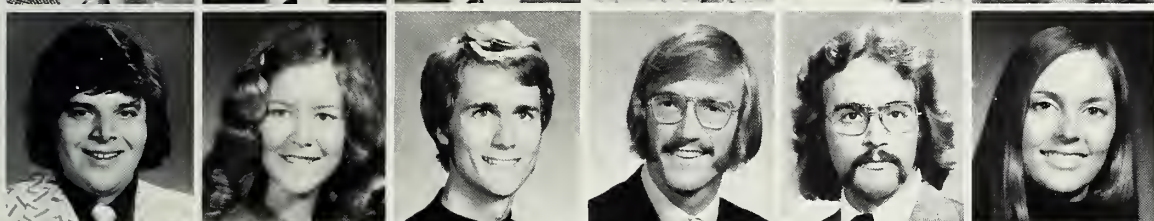
Ronna L. Bows, LAS
Kenneth W. Boyd, ENG
George A. Braam, ENG
Timothy P. Brabets, ENG
Daniel J. Bracey, ENG
Terry M. Brady, LAS



Ellen S. Brandfon, ED
Deborah K. Brandt, LAS
Rebecca J. Brashier, FAA
Kurt Braun, ENG
Linda J. Bray, ED
David L. Bremer, AGR



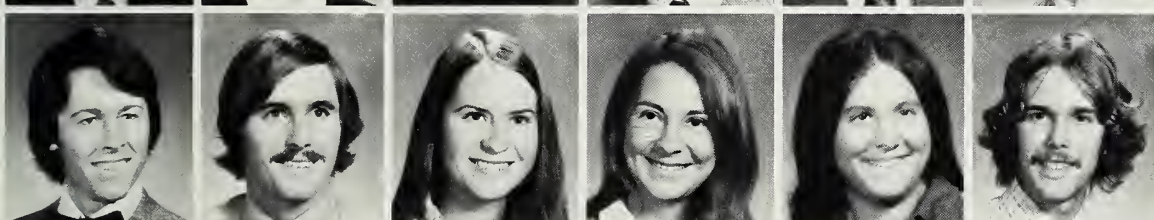
Alfred E. Brennan, LAS
Terry J. Brennan, ENG
Gary E. Bressner, AGR
Michael L. Brewer, LAS
Nancy A. Brewer, LAS
Sandra H. Brewer, ED



Mark S. Brickman, LAS
Jan E. Bridgham, LAS
Larry E. Bridgham, BUS
Thomas W. Brierley, ENG
Felipe Brillembourg, ENG
Mary K. Brockett, AGR



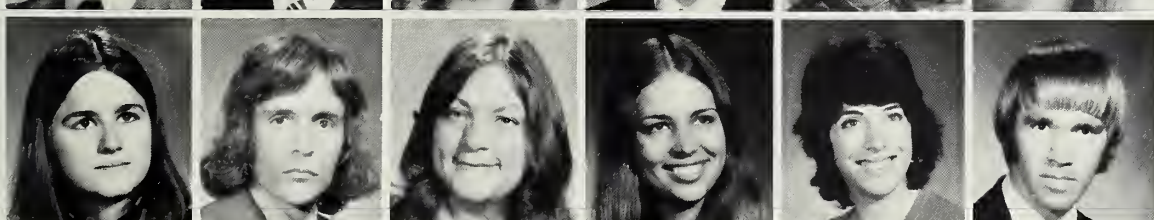
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Steven L. Broeker, BUS
Lynne S. Bronn, AGR
John L. Brooks, AGR
Peter D. Brooks, ENG
Donald E. Brossard, ENG



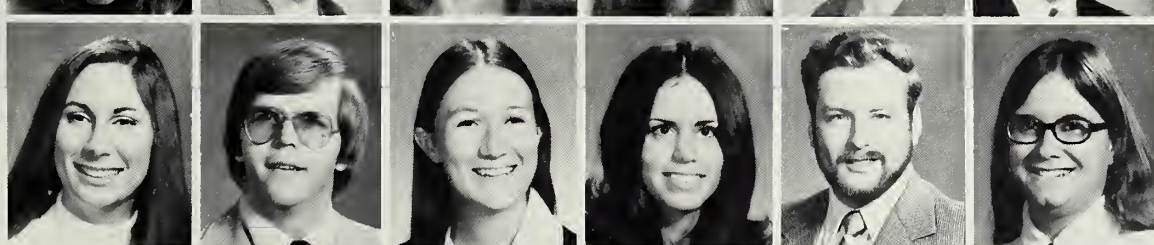
Delbert M. Brown, BUS
James J. Brown, ENG
Martha B. Brown, ED
Nancy A. Brown, AGR
Randi M. Brown, LAS
Richard A. Brown, ENG



Stephen F. Brown, LAS
Thomas H. Brown, LAS
Linda K. Brownfield, ED
Gregory W. Broxham, LAS
Becky S. Brubeck, COMM
Christine M. Bruin, LAS



Elizabeth A. Bruno, LAS
Dennis E. Brush, BUS
Constance A. Bryniczka, LAS
Patricia K. Buddingh, LAS
Carol S. Budkowski, COMM
Melvin H. Buescher, ENG



Kathryn A. Bufano, AGR
Stanley E. Buhrow, BUS
Norma A. Buntin, AGR
Celeste A. Burgum, LAS
Arthur Burkhalter, ENG
Peggy L. Burkholder, AGR

Noteworthy Senior

Kevin Martin: Martin, standing, feels that his field, agriculture economics, and agriculture in general is ever increasing and continually becoming more dynamic. He intends to work for a food processing firm as a farm manager, assisting farmers in vegetable production.

Kevin now works with high school students enrolled in vocational ag courses in rural communities. His work is in connection with Future Farmers of America, developing and researching programs.

Cathy Lange



Walter J. Burkybile, AGR
Connie L. Burns, AGR
Edward J. Burns, LAS
James John Burns, ED
Laurence C. Burns, FAA
Thomas P. Burns, AGR

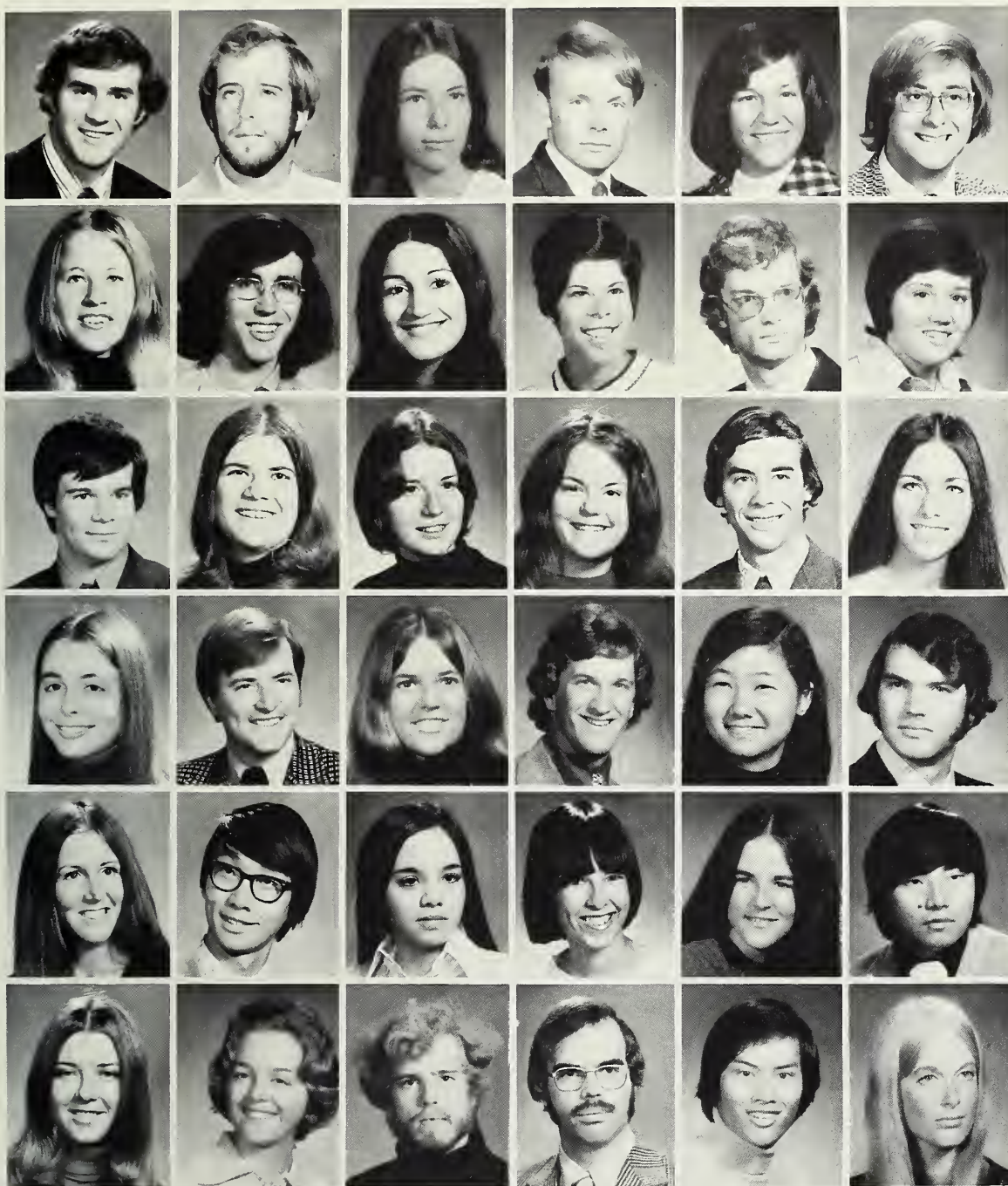
Jeffrey D. Burrell, LAS
James A. Burrige, ENG
Carol N. Busch, LAS
Audrey B. Butkunas, COMM
Alexander S. Butkus, Jr., ENG
Shirley W. Butler, PE

Catherine A. Byrne, COM
Lucia S. Cadenhead, BUS
Diane L. Cain, LAS
John H. Cain, FAA
Leo D. Cain, LAS
Barbara J. Calabrese, LAS

Pamela R. Call, FAA
John A. Callahan, ED
Roselie Caltagerone, LAS
Carl J. Campanella, LAS
Billie L. Campbell, FAA
Clive D. Campbell, ENG

Robert A. Camras, ENG
Gerald A. Cann, BUS
Margaret R. Cannellin, LAS
John K. Cantrell, LAS
Alan M. Caplan, BUS
Paul D. Capponi, ENG





Richard G. Cardella, LAS
Stephen E. Carley, LAS
Deborah L. Carlson, LAS
Jay A. Carlson, LAS
Rebecca A. Carlton, LAS
Robert A. Carlton, COMM

Patricia L. Carnegie, LAS
James A. Carpenter, ENG
Monica A. Carroll, LAS
Patricia A. Carroll, LAS
Gary L. Carter, COMM
Jane E. Carter, PE

Michael A. Carter, LAS
Margarete I. Casteel, LAS
Arlene J. Castle, ED
Mary T. Cella, LAS
Robert J. Cepek, LAS
Esther Celnik, LAS

Nancy B. Chalwick, ED
William D. Champion, Jr., BUS
Cathy J. Chandler, LAS
Marc Changnon, AGR
Nancy S. Chao, LAS
Kimberly L. Chapman, ENG

Susan E. Chastain, FAA
Peter Y. Chen, LAS
Sloane M. Cheng, PE
Joan T. Cherry, LAS
Susan E. Chicoine, COMM
Leroy Chin, Jr., FAA

Mary C. Chisholm, LAS
Elissa M. Chovelak, LAS
Carlo M. Christensen, LAS
Larry W. Christiansen, AGR
Geoffrey H. Chun, LAS
Lois J. Chwistek, LAS

Karen Blumhardt: Blumhardt is a speech pathology major. She intends to work with emotionally disturbed children suffering with a delayed language problem. Blumhardt, of Danville, is in the M.S. program which

upon its completion will also allow her to teach in public school systems or work with accident or stroke victims. She is now working with her own client on articulation problems.



Tom Harm

Noteworthy Senior

Marilee Ciello, LAS
 Dorothy J. Cihlar, LAS
 Terri B. Cinofsky, ED
 Stephen M. Citrin, COMM
 Lynn M. Clark, LAS
 Mike Cleary, LAS



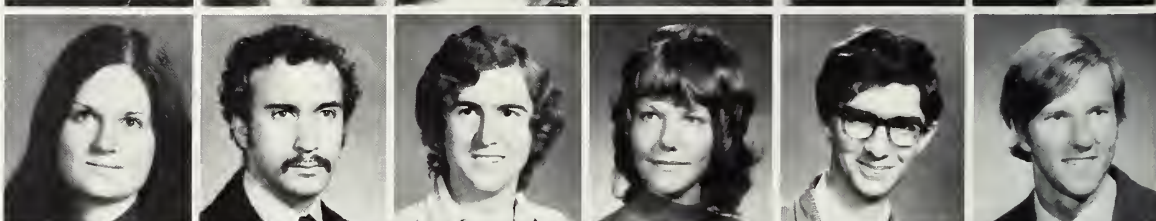
Dennis P. Cluver, BUS
 John P. Coady, LAS
 Michael A. Cobb, LAS
 Roland F. Cobb, BUS
 Debora C. Coffing, ED
 Mary E. Coffman, LAS



Bonnie K. Cohen, COMM
 Cheryl L. Cohen, LAS
 Judith F. Cohen, LAS
 Patti K. Cohen, ED
 Barbara J. Colbrese, PE
 Kim E. Cole, ED



Shelley J. Coleman, ED
 Mark J. Collebrusco, BUS
 Frank E. Collecchia, LAS
 Sara E. Collier, LAS
 Daniel J. Collins, LAS
 Lloyd C. Collins, BUS



Ross B. Collord, ENG
 Susan J. Condon, COMM
 Barbara A. Conger, BUS
 Terrence M. Connelly, BUS
 Beth K. Connor, LAS
 Alan B. Conrad, LAS



Robert A. Conradi, LAS
 Michael J. Converse, LAS
 Mary S. Conway, LAS
 Glenn L. Cook, ED
 Richard A. Cooper, BUS
 Lyn E. Corbett, COMM



Wendy L. Coretz, ED
 Paul S. Corn, LAS
 Gary Cornelius, ENG
 Robert B. Corrie, AGR
 David B. Coston, ENG
 Kenneth C. Coughlin, LAS

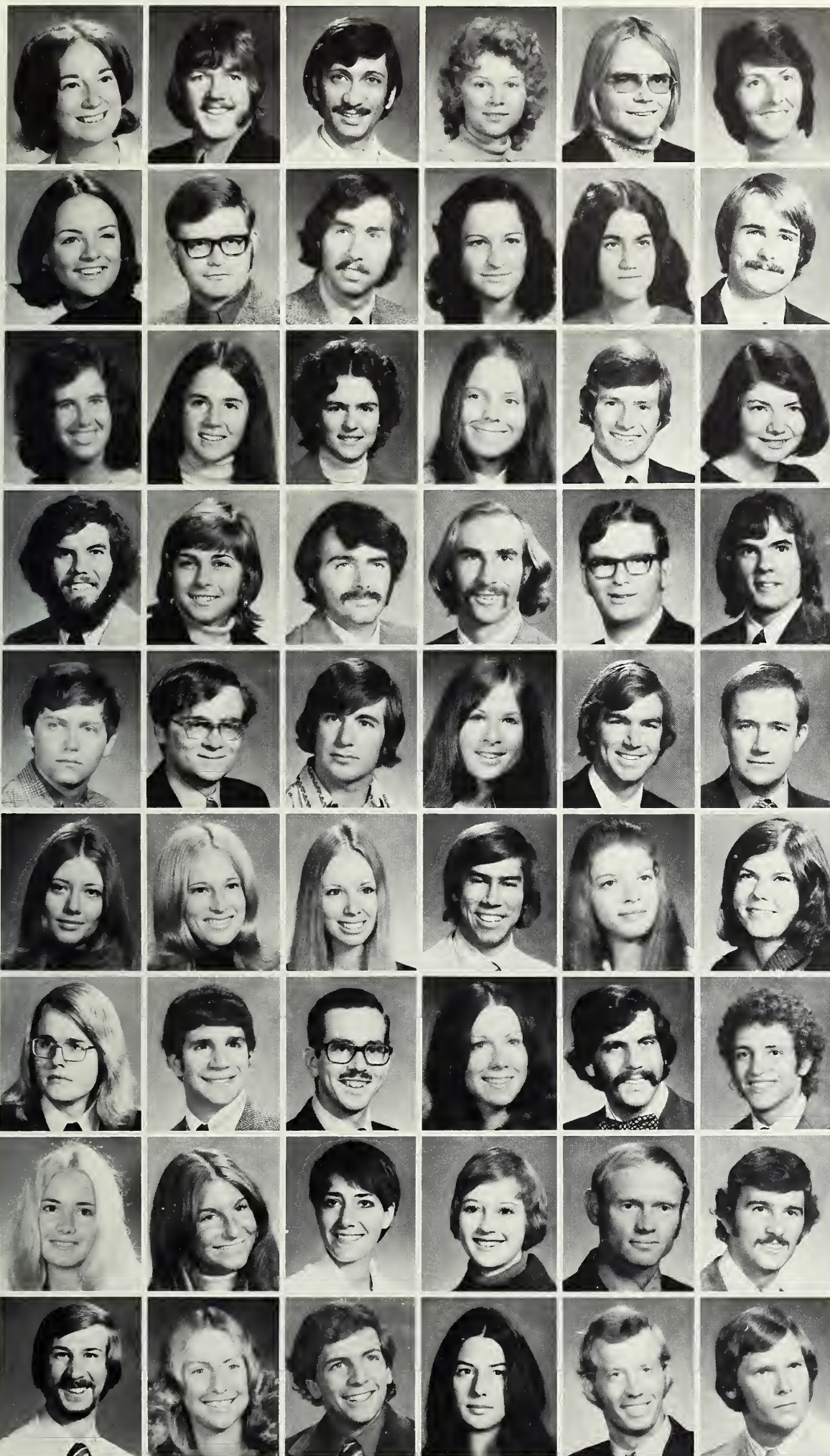


Dale C. Coulias, ENG
 Dewey H. Coultas, ENG
 Marcia L. Court, ED
 Dale L. Crall, LAS
 Richard G. Cramsey, AGR
 Claudia A. Crandall, AGR



Barbara J. Crittenden, PE
 Robert E. Crohan, FAA
 Christine Cronau, ED
 Greg W. Cross, AGR
 Michael E. Crouch, LAS
 Cynthia L. Crow, ED





Candice A. Crowley, ED
Michael J. Cowley, BUS
Howard L. Crystal, LAS
Jean A. Cudek, LAS
Byron G. Cudmore, PE
Desanka Culich, LAS

Jeanie L. Cullen, ED
Charles C. Cumby, Jr., FAA
Mark R. Cummings, BUS
Mary P. Cunningham, LAS
Kristine M. Curran, LAS
Robert W. Cusick, ENG

Carole A. Cutler, LAS
Deborah S. Cutler, LAS
Donna Cuttone, FAA
Carol J. Czworniak, LAS
Michael Czwornog, BUS
Michele T. Dages, BUS

Philip L. Dahm, ENG
Christine L. Dailey, LAS
Gary A. Dalporto, ENG
Keith A. Dama, LAS
Richard D. Damery, AGR
John Dames, AGR

Lawrence L. Danber, ENG
John C. Dannenfeldt, ENG
Forrest D. Danner, PE
Susan H. Davidoff, ED
Steven A. Davidson, AGR
James R. Davies, II, AGR

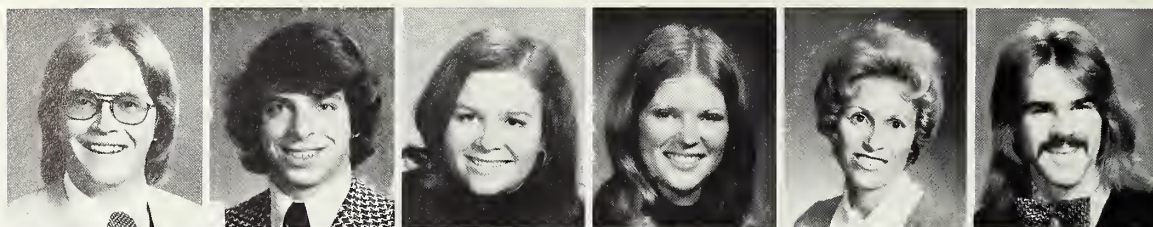
Barbara A. Davis, BUS
Cynthia S. Davis, ED
Debbie D. Davis, AGR
James F. Davis, ENG
Kathryn A. Davis, ENG
Nancy E. Davis, COMM

William C. Dawson, LAS
Emmanuel Day, ENG
Roger A. Day, FAA
Debra A. Deason, AGR
Steven R. Decker, LAS
Peter J. Deguire, LAS

Laurel A. DeHaan, LAS
Lynnel L. DeHertogh, PE
Lorraine J. DelBuono, LAS
Deborah L. Delong, BUS
Keith C. DeLong, LAS
Edward H. Denovellis, BUS

Gregory A. Denst, BUS
Vivian J. Deppert, FAA
Stuart B. DeSousa, LAS
Katherine M. DeTella, LAS
Thomas J. Deters, AGR
Charles J. Devens, LAS

Thomas W. DeWitt, BUS
David L. Diamond, BUS
Elizabeth J. Dick, LAS
Barbara C. Dickinson, LAS
Nancy L. Dickson, ED
John M. Diedrich, AGR



Donald E. Dierker, AGR
Laurel A. Dieskow, LAS
Walter C. Dilg, Jr., LAS
Marilyn S. Dille, BUS
Michael D. Dinkelman, AGR
Ted L. Disabato, ENG



Gary S. Dispensa, BUS
Anthony G. Ditommaso, BUS
Anthony S. DiVito, ENG
Karen T. Dix, LAS
Bobbie E. Dixon, LAS
Robert L. Dixon, ENG



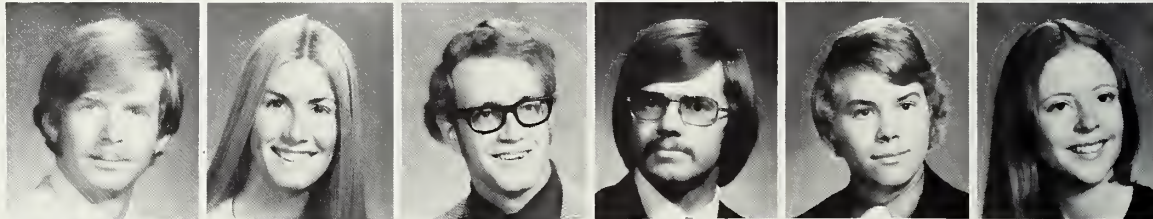
Joan J. Dizikes, LAS
Jeffrey R. Dobkin, LAS
Thomas J. Dobrinski, BUS
Noreen T. Doherty, BUS
Daniel F. Dominik, ENG
Steven L. Donnell, LAS



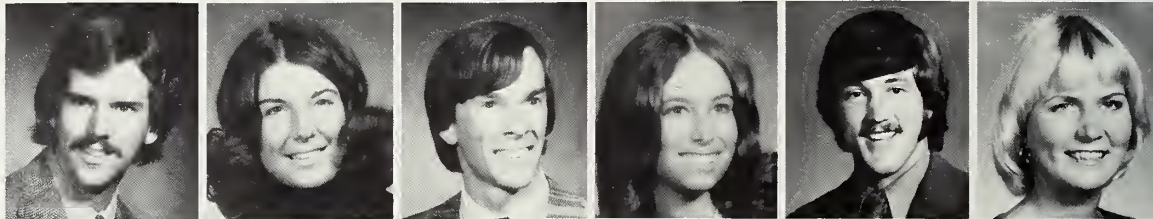
Daniel P. Donoho, LAS
Julie Dorenfest, LAS
Timothy M. Dorgan, COMM
Paul M. Doroghazi, LAS
Daniel W. Dorsey, LAS
Sarah S. Douglas, AGR



William M. Douglas, COMM
Ellen S. Dowell, LAS
Michael A. Dowell, FAA
James H. Dowland, Jr., ENG
Timothy W. Downey, AGR
Deborah L. Downing, LAS



Alan D. Doxey, FAA
Mary S. Dragich, ED
Allen C. Drake, ENG
Deborah A. Drew, LAS
Daniel E. Driemeyer, ENG
Patricia R. Driscoll, COMM



Cynthia A. Droy, LAS
Janice A. Drucker, LAS
Denise E. Drysdale, LAS
Lawrence F. Dubas, LAS
Lenard J. Duchnowski, ENG
John T. Duffin, LAS



Marilyn M. Duginger, FAA
Peter S. Dumich, LAS
Daniel H. Dunn, COMM
Heather J. Dupré, FAA
Steven C. Dupré, BUS
Gayle L. Durham, LAS





Tom Harm

Noteworthy Senior

Daniel Lehmann: Lehmann is a senior in agriculture economics. He was the National Future Farmers of America president during 1970-71 and currently speaks professionally on relat-

ed subjects. Dan is also a member of the UI fencing team and has won two previous Big 10 fencing championships.



Lawrence A. D'Urso, LAS
Kenneth W. Durst, LAS
Rosanne M. Dusek, LAS
Michele M. Duszka, LAS
Nancy J. Dutt, LAS
Bonnie J. Dye, LAS

Edward L. Dyrek, BUS
Elaine Dzierzak, LAS
Patricia J. East, AGR
Steven J. Ebbing, ENG
Deborah L. Ebers, LAS
Marjorie E. Ebert, ED

K.W. Echternach, Jr., ED
George W. Eckart, COMM
Roger C. Eckart, ENG
Gordon B. Eckerling, LAS
Martha J. Edelson, LAS
Mark F. Edwards, LAS

Sallie J. Edwards, LAS
Mary A. Egan, LAS
Judith L. Eggert, ED
Barbara S. Eimer, LAS
John G. Eisele, BUS
Georgia C. Eizenga, AGR

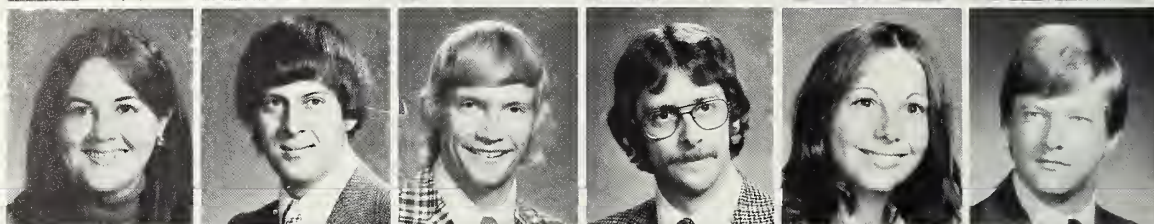
David A. Elam, LAS
Stephen E. Ellena, BUS
Donald E. Ellinghausen, Jr., LAS
Douglas R. Elliott, LAS
Ronald S. Ellis, LAS
Toni S. Ellis, LAS

Norman C. Ellstrand, LAS
Jetta Rae Elston, LAS
John E. Emde, PE
Ann C. Emge, LAS
James G. Endress, AGR
Steven E. Endress, AGR

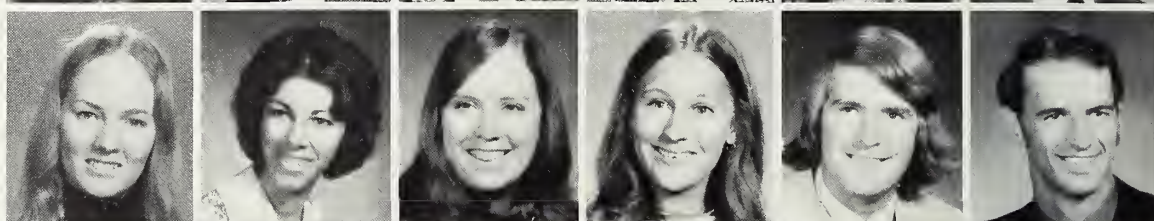
Steven E. Engel, ENG
Dale E. English, AGR
Bruce R. Entman, LAS
Dominic A. Eppolito, ENG
Nancy A. Epsky, LAS
Bob E. Epstein, COMM



Patricia K. Erdmann, LAS
Paul M. Erickson, ENG
William B. Erickson, LAS
Howard D. Erman, LAS
Dorothy A. Ernest, BUS
Stanton D. Ernest, BUS



Linda L. Espenschied, AGR
Charmaine P. Esposito, FAA
Martha D. Estes, AGR
Cherlyn S. Etchason, ED
Wallace Evans, BUS
Carl L. Evers, AGR



Judith A. Ewan, LAS
Debra E. Ewanic, LAS
James M. Ewing, BUS
Katharyn L. Ewing, LAS
Bonnie R. Exner, ED
Curtis G. Faas, BUS



Patricia S. Faber, ED
Linda A. Fabiano, ED
Diane F. Fairhurst, LAS
Robert J. Falta, LAS
Linda Y. Fancher, AGR
William J. Fanning, BUS



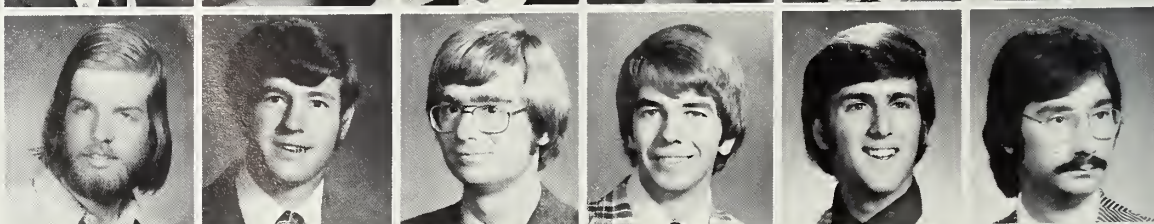
Jacques N. Farkas, LAS
John R. Farnsworth, ENG
Cynthia R. Faulstich, COMM
Leo J. Faulstich, LAS
Joseph W. Fay, ENG
Noreen T. Feeney, BUS



Richard G. Fehrenbacher, BUS
Deborah L. Feldman, LAS
Mark R. Feldmann, ENG
Joanne M. Felt, FAA
Stephen J. Felt, AGR
Glenn F. Fencil, LAS

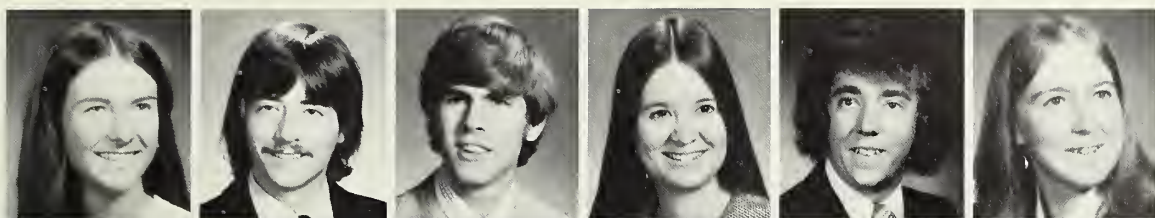


Robert A. Feretich, ENG
Terry R. Ferguson, AGR
James C. Ferrans, LAS
Steven J. Fiegenbaum, LAS
Scott R. Field, LAS
Ira Fierstein, LAS

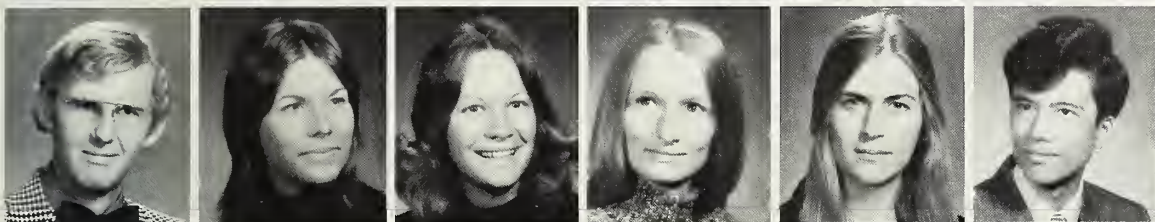


Joseph P. Fimbianti, BUS
Gretchen J. Finlay, BUS
Janet L. Fischer, BUS
Marilyn J. Fisher, ED
Glen P. Fishman, BUS
Cherlynn S. Fitch, LAS





Catherine A. Fitzgerald, LAS
 Danny L. Flannell, LAS
 Carl W. Fleege III, FAA
 Mia A. Fleege, LAS
 Homer L. Fleisher III, LAS
 Linda S. Fleming, PE



Stephen M. Flessner, ENG
 Patricia A. Flint, LAS
 Janis L. Fluchel, BUS
 Jane E. Foley, ED
 Norma L. Foltz, LAS
 Peter K. Fong, LAS



Catherine L. Ford, LAS
 Gary B. Ford, ENG
 James L. Ford, FAA
 Janice G. Foreman, LAS
 Gloria H. Fox, LAS
 James C. Foy, FAA



Steven G. Fradkin, BUS
 Mark A. Frahlman, LAS
 Phillip H. Frank, AGR
 Robert C. Franklin, LAS
 Lyle J. Franks, LAS
 Daniel A. Fratello, ENG



James J. Freda, FAA
 Harold A. Fredrickson, FAA
 John D. Freese, ENG
 Valerie J. Freireich, LAS
 Ann T. Frezell, LAS
 Bruce L. Friedlein, BUS



Caryn B. Friedman, COMM
 Debbie M. Friedman, ED
 Karl A. Friedman, BUS
 Marla G. Friedman, LAS
 Robert S. Friedman, BUS
 Gregory J. Friedrich, LAS



Michael R. Fries, LAS
 Bonnie M. Frost, LAS
 Ira M. Frost, BUS
 Gordon T. Fujimoto, LAS
 Sylvia M. Fukuya, LAS
 Janice A. Fulkerson, AGR



Gail A. Fullerton, LAS
 Richard L. Furman, LAS
 Johanna M. Gabbett, LAS
 Keith R. Gabriel, ENG
 Sam Gaines, LAS
 Barbara L. Gainey, COMM



Therese J. Galas, FAA
 Gary A. Galecke, BUS
 Daniel H. Gallagher, BUS
 Timothy J. Gallagher, BUS
 James W. Ganey, ENG
 Alan R. Gans, ENG

Marilyn A. Gantzert, BUS
 Jeffrey P. Garber, COMM
 Sally A. Garber, LAS
 Glenn R. Gardiner, FAA
 Benjamin Franklin Gardner, ENG
 Frank E. Gardner, LAS

Pamela S. Garrison, BUS
 Paula M. Garry, COMM
 Jo L. Gauen, LAS
 Karen M. Gay, ED
 Stephen A. Gaymont, LAS
 Randy L. Gaynes, COMM

Cynthia S. Gebhart, PE
 Durward J. Gehring, LAS
 Jane E. Geller, FAA
 Robert R. Genaze, LAS
 Bruce W. Gengler, LAS
 Gerald C. Gentes, BUS

Paul M. George, LAS
 Guliz Ger, LAS
 Marilyn Gerald, LAS
 Marilyn K. Gerdes, LAS
 Edward M. Germain, LAS
 Shelley R. Gershenson, ENG

Melinda R. Getson, LAS
 Joyce K. Gibbs, LAS
 Jolanta K. Gielniewska, LAS
 Robert R. Giering, LAS
 Charles F. Gilbert, LAS
 William T. Gilliland, Jr., LAS

Alan D. Gilmer, LAS
 James P. Gilmore, BUS
 W. Douglas Gilpin, Jr., FAA
 Mark D. Gittings, ENG
 Barbara J. Giudici, LAS
 John S. Givler, LAS

Dawna R. Glasser, LAS
 Jane Glasser, LAS
 Edward J. Glazar, BUS
 Jane B. Glazer, LAS
 Candice Glicken, FAA
 Teresa D. Glover, PE

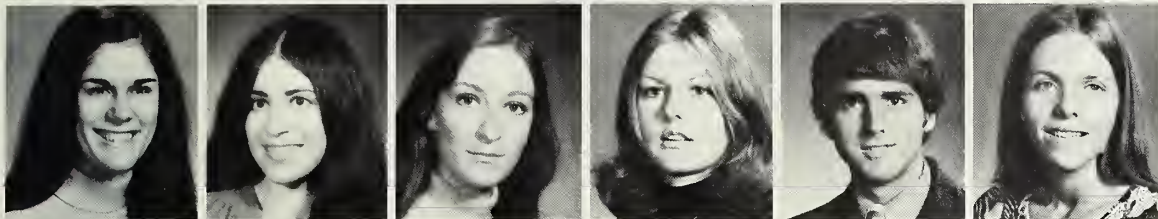
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 Barbara S. Glustoff, ED
 Walter M. Gnavi, LAS
 Patricia J. Godfrey, LAS
 Glenda B. Godwin, AGR
 Milton C. Godwin, Jr., LAS

Caryn M. Golbin, LAS
 Lori S. Gold, LAS
 Geoffrey I. Goldberg, BUS
 Joan M. Goldberg, AGR
 Leslie A. Goldgehn, LAS
 Jay L. Goldstein, LAS

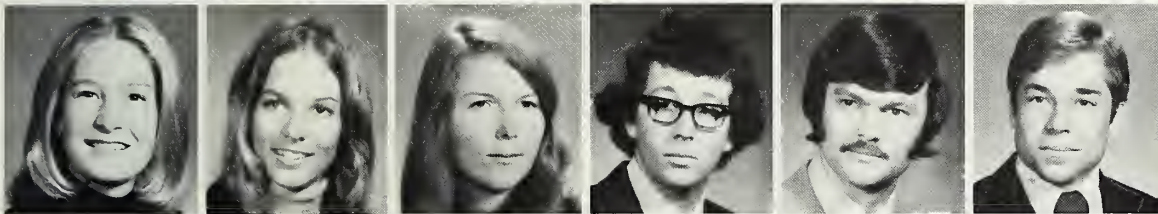




Laurence J. Goldstein, LAS
Milly Goldstein, BUS
Perry Goldstein, FAA
Howard D. Gollay, ENG
Gail S. Golman, LAS
Dennis J. Golob, LAS



Karen R. Goodman, COMM
Debra S. Gootzeit, LAS
Marjorie Goran, LAS
Barbara A. Gordon, LAS
Thomas E. Gordon, LAS
Pamela Gothelf, LAS



Deborah L. Goulding, BUS
Ann M. Grabski, LAS
Margaret E. Graf, ED
John P. Graham, BUS
Philip G. Graham, LAS
Dale E. Gramm, ENG



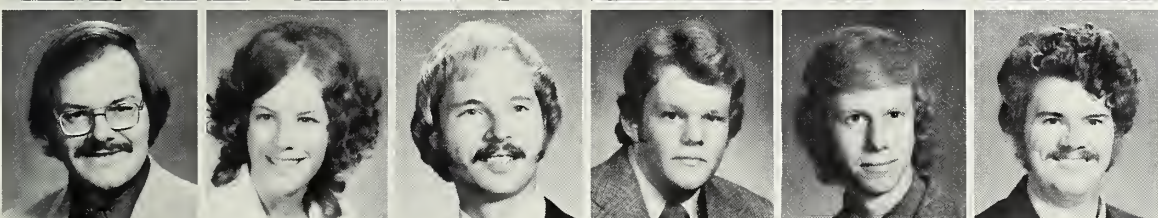
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Thomas M. Grans, BUS
Charles H. Graul, LAS
Deborah Graves, LAS
David P. Gray, LAS
Ronald L. Gray, AGR



Nancy L. Greaves, ED
Guerdon R. Green, LAS
Murray Greenberg, COMM
Brendan D. Greene, LAS
Terry G. Greene, ENG
William M. Greene, ENG



William J. Greenlee, ENG
Brad K. Greenspan, LAS
Richard S. Greenthal, BUS
Nancy G. Greger, LAS
Arnell V. Gregorski, FAA
Debra J. Grennan, LAS



James R. Griffin, ED
Lorraine E. Griffin, LAS
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William S. Griffiths, BUS
James M. Grisolano, Jr., ENG
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Robert M. Gross, FAA
Steven J. Gross, BUS
Stephen T. Grossmark, LAS
Steven L. Groth, ENG
Thomas J. Gryzbek, LAS
John A. Gschwend, LAS

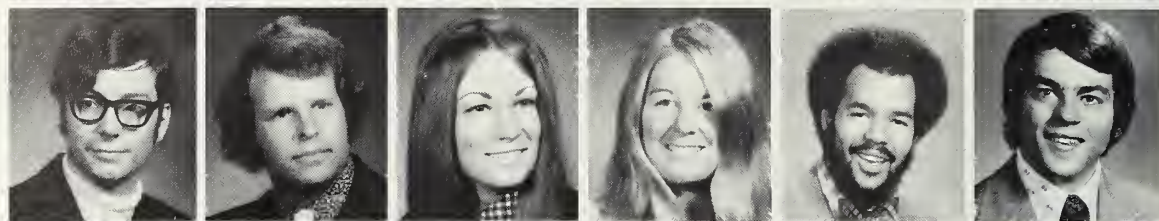


Elizabeth S. Gstalter, LAS
Diane C. Guido, LAS
David P. Guse, ENG
Janet A. Gustafson, PE
Jean E. Gustafson, LAS
Linda A. Gutenkauf, LAS

Joel E. Guthmann, LAS
 Donna L. Haas, AGR
 Michael W. Hackerson, AGR
 Barbara J. Hadraba, AGR
 David L. Hagen, ENG
 Nancy E. Hahn, LAS



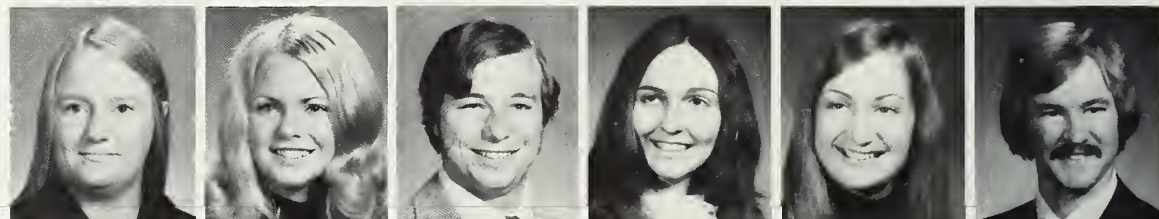
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 Delores A. Haley, AGR
 Christine L. Hall, COMM
 Raynard V. Hall, COMM
 Alan M. Hallene, ENG



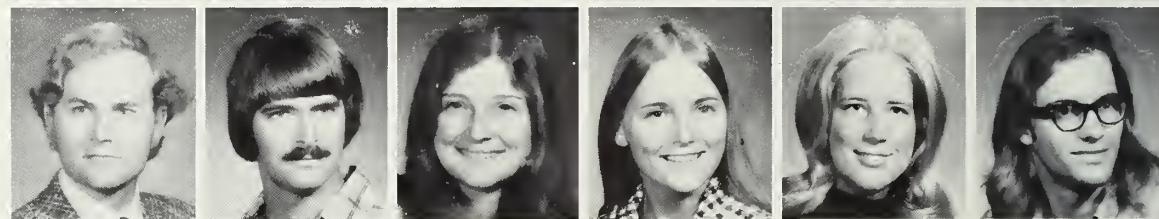
Randall E. Hambricht, BUS
 John W. Hamilton, LAS
 Roger L. Hamilton, ENG
 Anita J. Hankinson, LAS
 Scott R. Hanley, LAS
 James D. Hannasch, LAS



Dianne E. Hanner, AGR
 Susan D. Hannibal, AGR
 Gary L. Hannig, BUS
 Carol L. Hanson, AGR
 Sally L. Happel, ED
 Philip A. Harder, BUS



Brooke A. Harlan, AGR
 Jerry W. Harlan, Jr., ENG
 Janet M. Harmon, LAS
 Debra M. Harnois, FAA
 Nancy J. Haroldson, LAS
 Scott T. Harper, LAS



Mary C. Harrington, LAS



Noteworthy Senior

Douglas Busch: A photography major, Busch is originally from Miami, Fla. "I photograph for myself and for a way of life, not for three or six credit hours." He has been active in the formation of the Photo Cine Co-op, which supplies photography students with materials more cheaply.

Jon Langham

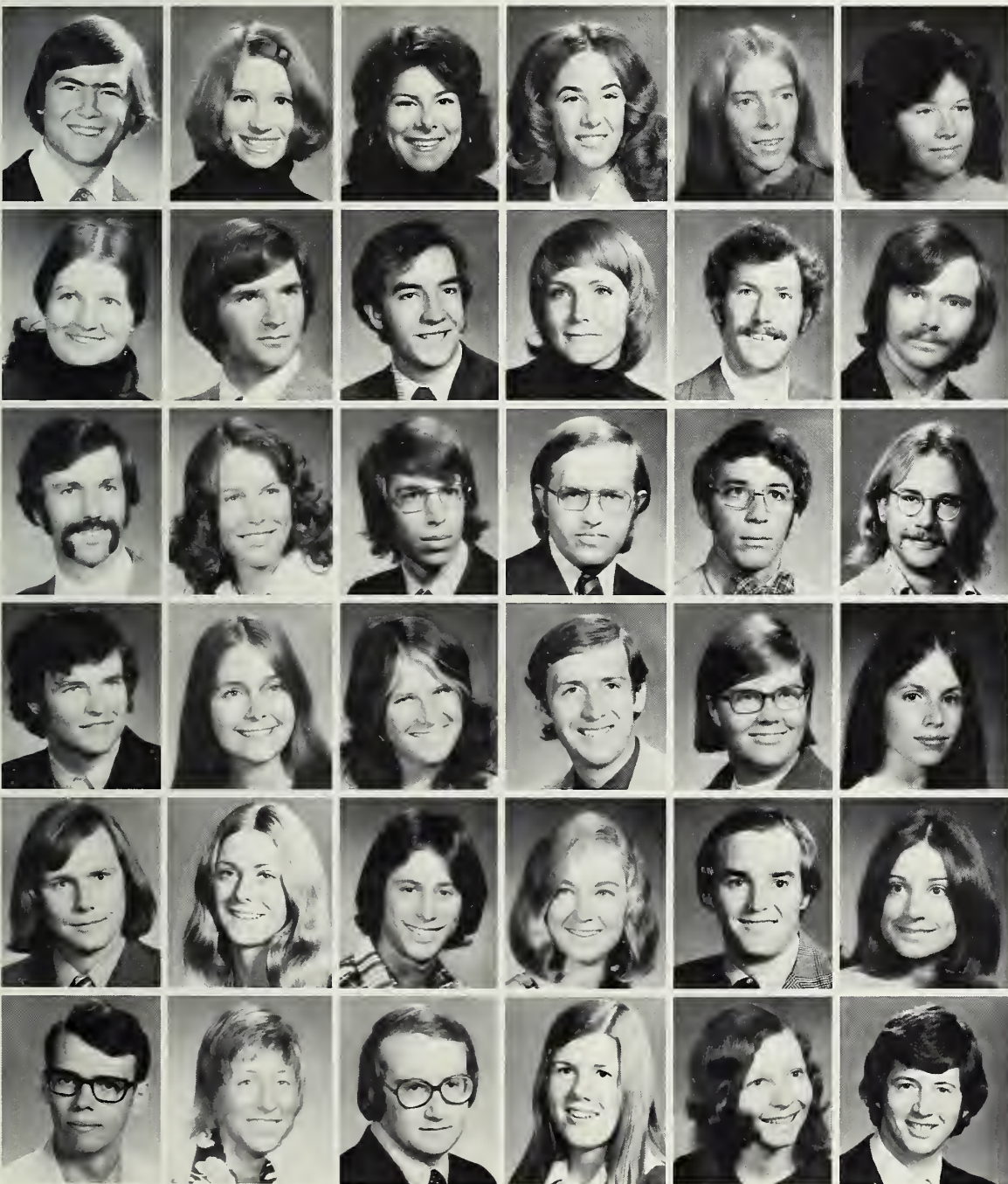


Noteworthy Senior

Danice Kern: A journalism major, Kern won the Ill. News Broadcasters Assoc. outstanding student award in Oct. 1973, for her work at WPGU radio station. She is an executive producer of the five minute WPGU "Documentary" and received the Sigma Delta Chi Radio Broadcast Award for her work as co-anchorwoman and producer of a nine hour election return broadcast in 1972.

Kern is an Associated Press "stringer" (correspondent) and works at the WILL TV studio. Although she has mainly worked in broadcasting, she plans tentatively to turn to writing.

Lisa Wigoda



Thomas J. Harrington, COMM
Gayle A. Harris, COMM
Harlene D. Harris, COMM
Ila Harris, LAS
Judith E. Harrison, PE
Janette D. Harshfield, LAS

Helen H. Harshman, AGR
Randall R. Harstin, AGR
Harold D. Harz, ENG
Christine B. Haskins, LAS
Michael L. Hastings, AGR
Robert J. Hasty, LAS

Daniel J. Hatch, LAS
Janet T. Haubold, BUS
Alan L. Hauser, FAA
Robert K. Hay, ENG
Robert W. Heal, AGR
John R. Heath, FAA

Richard L. Heavner, BUS
Joan C. Hedges, COMM
Monica M. Heenan, BUS
Mark R. Heene, ENG
Gay J. Heffley, ED
Janice J. Hehner, LAS

Timothy B. Heidorn, LAS
Kathleen J. Heisner, LAS
Mitchell J. Helfand, BUS
Janet M. Hellmich, BUS
Keith J. Hembrey, BUS
Linda L. Hempe, LAS

Gregory S. Hempen, ENG
Judith A. Henek, ED
Mark A. Henrichs, FAA
Madeline C. Henricks, FAA
Diane E. Henrikson, LAS
Robert J. Henry, FAA

William K. Henry, LAS
 Carolyn J. Henson, ED
 Jean M. Hercegovics, LAS
 Paul R. Herman, LAS
 Linda L. Hermann, LAS
 Greta J. Hermanson, LAS

Marilyn S. Hernecheck, AGR
 Jerry K. Herreweyers, ENG
 Stanley M. Herrin, ENG
 Marsha A. Herriott, ED
 Jean L. Herrmann, AGR
 Lori J. Herrmann, LAS

Kenneth J. Herskovits,
 Gordon I. Herz, LAS
 Wendy A. Hesse, FAA
 Mary L. Hickle, ED
 Rhonda T. Hicks, LAS
 Steven R. Hilbert, ENG

Barbara J. Hildebrand, AGR
 Steven E. Hiler, AGR
 Kathleen M. Hillan, ED
 Carol L. Hillman, LAS
 Dawn M. Hilson, ED
 Michael W. Hinchman, ENG

Cathleen L. Hines, LAS
 Mary B. Hinton, AGR
 Claudia Hirsch, LAS
 Jay P. Hoeflinger, ENG
 William A. Hofeldt, FAA
 Charles F. Hofer, BUS



Noteworthy Senior

David Mack: "Monkeys are related to humans because they're more human than humans." Dave is a psychology major specializing in ethology, the field study of animals. He is presently observing the sexual behavior in normal, wild monkeys and isolated (caged) monkeys to determine if such behavior can be applied to particular cycles.

Marla Edelman





Ann J. Hoffing, LAS
Sandra A. Hofmaier, LAS
Debbie J. Hofman, ED
John M. Hogan, ENG
Brian R. Holding, COMM
Beverly J. Holland, AGR



Larry E. Holman, LAS
Carl M. Holoubek, BUS
Gary A. Holt, AGR
Anne W. Holz, LAS
Paul D. Holz, ENG
David P. Holzgraefe, AGR



Timothy J. Honquest, FAA
Kerry J. Horan, LAS
Janet L. Horn, BUS
Richard A. Horn, ENG
Mary J. Hortin, AGR
Beth A. Hostetter, LAS



John R. Houser, AGR
Michael C. Hovey, LAS
Kim E. Howard, ED
Marilyn S. Howard, COMM
Thomas M. Howard, ENG
Stacey J. Howarth, PE



Max E. Howk, ENG
Karen Huang, LAS
Rodney K. Huddleston, LAS
James W. Huddleston, BUS
Chris A. Hudson, FAA
Carol J. Hughes, LAS



Judith M. Hughes, LAS
Nancy C. Hughes, LAS
Sylvia E. Hughes, ED
Steve L. Humphreys, BUS
Terry A. Huntley, FAA
Mary E. Huschen, LAS



Edward R. Husser, LAS
Janet A. Hutchison, FAA
Miriam E. Hyman, LAS
Mary E. Ianni, LAS
Richard M. Ireland, LAS
Laurie C. Irwin, LAS



William Itter, ENG
Mary L. Jablonsky, LAS
Shelley A. Jacobson, LAS
Virgus D. Jacques, COMM
Martin M. Jakubek, BUS
Kenneth A. Jakupcak, BUS



Hardin T. James, Jr., LAS
Richard A. James, AGR
Thomas C. James, BUS
Daniel J. Jannotta, LAS
Jean M. Janowski, LAS
Michael A. Jaworek, LAS

Noteworthy Senior

Marsha Kiper: Kiper is a hospital dietetics major from Normal. She is Vice Chairman of the Ill. Home Economics Assoc. Student Member Section and a member of Shorter Board, a senior girl's honorary. Next year Marsha will do her internship and become a member of the American Dieticians Assoc., an organization of those employed in foods, nutrition and dietetics.

Bill Matthesen



Linda L. Jayne, LAS
Henry H. Jaynes, LAS
Mary D. Jeckel, LAS
Kirk B. Jensen, LAS
Scott R. Jensen, FAA
Jon A. Jenson, FAA

Margaret A. Jerling, BUS
Susan E. Jeske, BUS
Teresa I. Joe, ENG
Paul E. Johns, BUS
Bridget M. Johnson, AGR
Christine A. Johnson, COMM

Donna M. Johnson, COM
Gary B. Johnson, ENG
Margaret R. Johnson, LAS
Mary K. Johnson, LAS
Randall D. Johnson, BUS
Susan A. Johnson, LAS

Tamara H. Johnson, ED
Richard M. Jones, LAS
Ted L. Jones, ENG
Eddie Jordan, PE
Sharon D. Joseph, LAS
Donna L. Josephson, LAS

Daniel Jovanovich, ENG
Anna M. Joyce, LAS
Laurie M. Judd, LAS
Bruce E. Juenger, LAS
Frederick W. Juhnke, ENG
Robert W. Jule, ENG





Frank J. Julian, BUS
Diana J. Juliano, BUS
Joan C. Junkus, LAS
David W. Jupin, ENG
Marie D. Jurgensen, AGR
John E. Jurkiewicz, LAS

Thomas A. Justison, AGR
Margie Justus, LAS
Donita S. Kaare, LAS
Linda S. Kahn, FAA
Kathryn M. Kalinak, LAS
Alicia M. Kalinski, LAS

Paula J. Kalivoda, LAS
Rona L. Kimikow, ED
Barbara A. Kaminski, PE
Marlene S. Kamm, LAS
Janice Kanter, ED
JoAnne Kanter, PE

Charlene J. Kantor, ED
Evalynn J. Kaplan, AGR
Laura E. Kapros, ED
Martin H. Karon, LAS
Lester C. Karplus, LAS
Gary G. Kash, COMM

Steven H. Kasper, BUS
Howard T. Kaufman, BUS
Deborah L. Kaulfuss, LAS
Barbara J. Kavitt, LAS
Bennett A. Kaye, LAS
Kathleen Kazuk, LAS

Susan Kazuk, LAS
Gary W. Kearl, LAS
Patrick C. Keeley, LAS
Kathleen Keigher, LAS
John K. Keil, BUS
Mary A. Keil, ED



Evelyn Turner

Noteworthy Senior

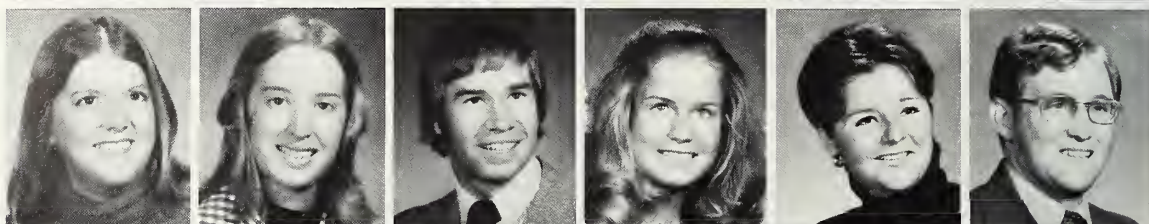
Stanley Bartilson: A Rockford native, Bartilson is the winner of a Granite City Steel Scholarship. The competition was University-wide, administered by the vice president of Granite City Steel, Barry Munitz, and chiefly involved graduate students. Bartilson will be doing research in evaluating the effectiveness of alternative public policy instruments to discourage the use of leaded gasoline.

He is an economics major and plans to go into some type of retail business for himself. During the summer, Bartilson established a profitable ice cream vending business.

Curtis E. Keim, LAS
 John C. Keller, LAS
 William D. Kelly, BUS
 John L. Kemmis, AGR
 Jean C. Kempfues, AGR
 Judith A. Kendrick, ED



Linda J. Kenis, LAS
 Ruth I. Kennard, LAS
 Gilbert W. Kennedy, BUS
 Lora M. Kennedy, LAS
 Colby L. Kenny, BUS
 David R. Kensil, AGR



Barbara A. Kerkove, AGR
 Danice M. Kern, COMM
 James P. Kerns, LAS
 Robert W. Kerr, BUS
 Marius Kesler, LAS
 Robert V. Kesler, ENG



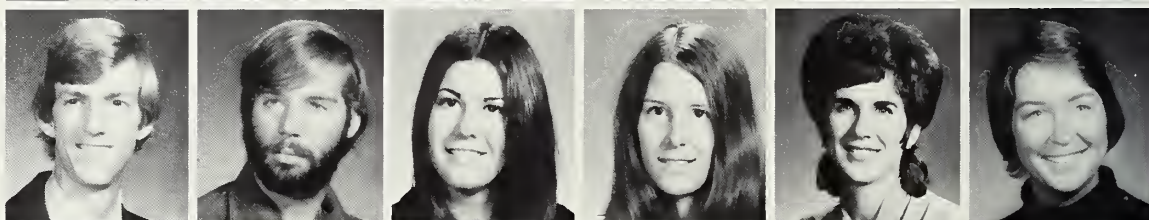
Larry L. Keyser, AGR
 Millie M. Kidd, LAS
 MaryAnn Kiely, LAS
 Jacquelin Kies, LAS
 James O. Kietzman, AGR
 Jan Kiley, LAS



Robyn L. Kilimnik, LAS
 James M. Killian, AGR
 Thomas A. Kimmel, LAS
 William A. Kindorf, BUS
 Barbara L. King, ED
 Brenda H. King, BUS



Donald B. King, ENG
 Geoffrey W. Kinka, LAS
 Laura J. Kinzer, LAS
 Marsha A. Kiper, AGR
 Harriett S. Kirby, LAS
 Peggy L. Kirby, LAS



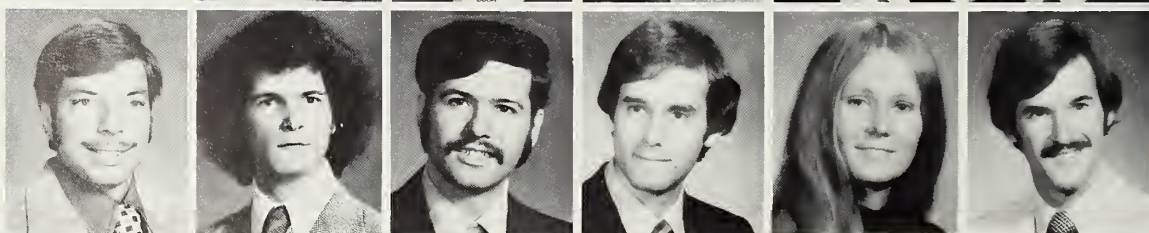
Pamela A. Kirk, LAS
 Jerry L. Kirkpatrick, AGR
 Betty M. Kirkwood, LAS
 Palmer V. Klaas, BUS
 Andrew R. Klassman, LAS
 Craig R. Klein, BUS

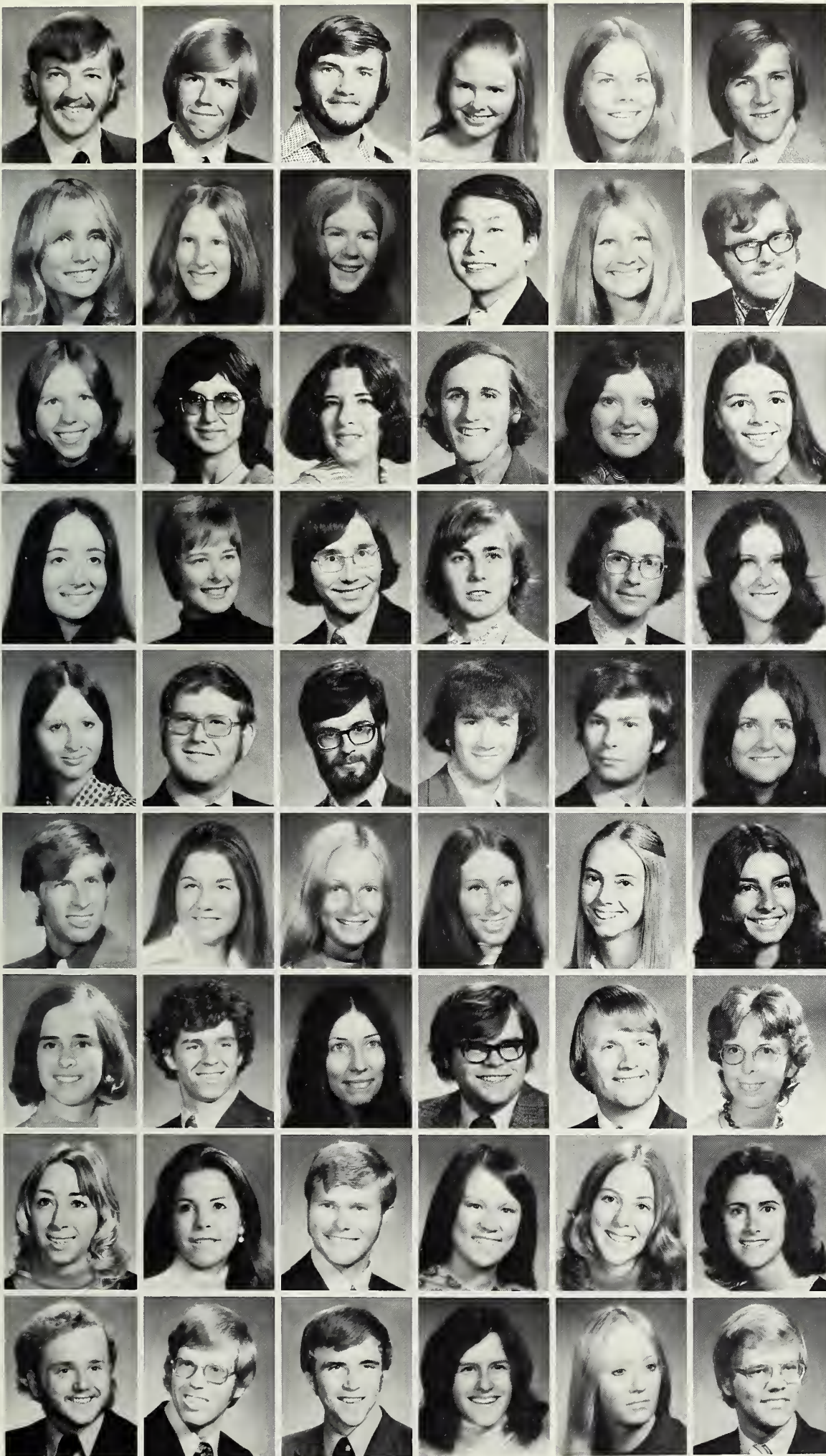


Denise Klein, LAS
 Rosemary Klein, LAS
 James R. Klenke, AGR
 John R. Klesh, LAS
 Jeffrey H. Klett, LAS
 Robert L. Klewitz, ENG



John W. Kloempken, LAS
 Jeffrey T. Klontz, LAS
 Keith W. Klontz, ENG
 Richard S. Klott, LAS
 Alice M. Kmoteck, LAS
 Thomas J. Knapp, LAS





Craig H. Knauss, ENG
Michael A. Knopf, LAS
Wayne E. Knotts, ENG
Karen S. Knudson, AGR
Diana M. Knutson, LAS
Richard L. Kobus, FAA

Louise M. Kocal, COMM
Ann A. Koch, ED
Laurie A. Koch, FAA
Kwock K. Koe, LAS
Rebecca C. Koehler, PE
Richard F. Koehler, LAS

Susan L. Koehler, ED
Barbara A. Koenig, LAS
Nancy L. Koenig, LAS
Lawrence J. Kohn, BUS
Janis A. Kolberg, LAS
Marcy A. Kolesar, LAS

Cynthia A. Komie, ED
Mary Jo Koncel, COMM
Donald J. Konrath, LAS
Bruce A. Kopec, ENG
Glenn K. Koproske, BUS
Deborah S. Kops, FAA

Christine M. Korsgaard, LAS
John E. Kosick, BUS
John J. Kouchoukos, Jr., BUS
Ronald H. Kovich, LAS
John R. Kovski, ENG
Melody A. Kowalczyk, AGR

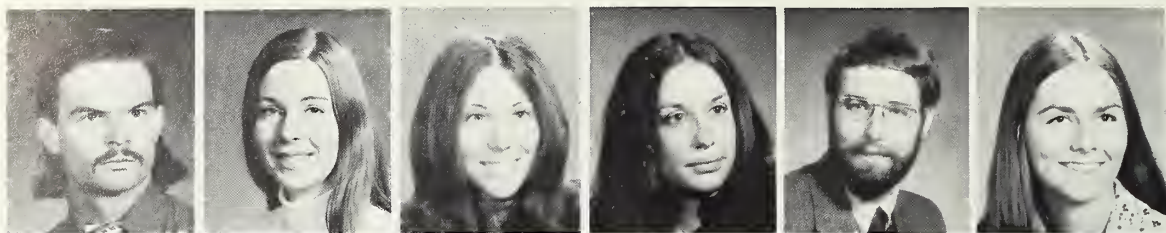
Robert T. Kowall, BUS
Karen E. Kovarsky, ED
Susan C. Kramer, LAS
Susan S. Kraus, ED
Mary T. Kreuser, ED
Laura E. Krichewsky, LAS

Jacqueline A. Kriepps, BUS
Kevin L. Krisciunas, LAS
Gloriane P. Kroll, AGR
Kenneth J. Krynicki, BUS
James T. Kubczak, LAS
Karen A. Kuczynski, LAS

Elizabeth J. Kueper, AGR
Carole A. Kuczerpa, COMM
Steven E. Kuhn, AGR
Margaret M. Kujawski, LAS
Susan L. Kulovsek, LAS
Jacki L. Kulwin, LAS

Robert J. Kuna, ED
David W. Kunkel, BUS
George L. Kunkle, AGR
Janice A. Kuntz, BUS
Paula M. Kuntz, LAS
Dale R. Kurth, BUS

Thomas H. Kusek, ENG
 Jill A. Kutiill, LAS
 Kathy V. Kuttner, FAA
 Denise A. LaDolce, LAS
 Norman C. LaForce, LAS
 Rhonda K. Lake, LAS



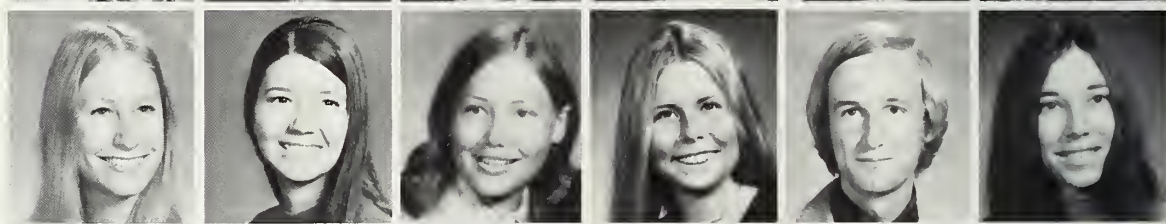
Donald A. Laken, LAS
 Henry C. Lambdin, FAA
 Ernestine L. Lambert, LAS
 Frances E. Lanagan, PE
 Robert J. Lande, BUS
 Paulette L. Landis, LAS



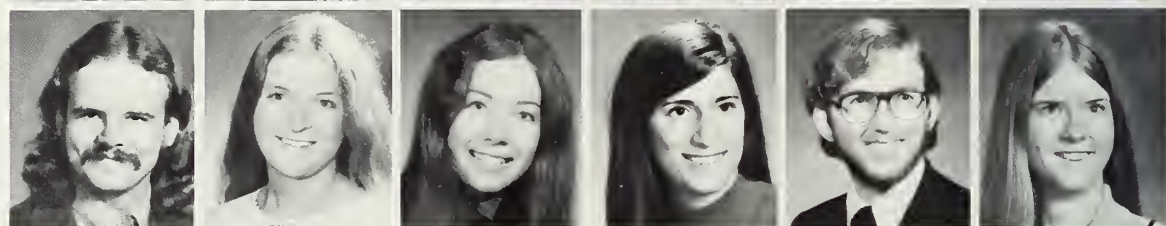
Debra K. Lane, COMM
 Barbara E. Langer, BUS
 Terry L. Langley, ENG
 Debra R. Lanski, ED
 Beth A. Larey, LAS
 Barbara E. Larrain, LAS



Nancy J. Larrick, LAS
 Carol J. Larson, FAA
 Cynthia S. Larson, LAS
 Kathy A. Larson, BUS
 Steven L. Larson, LAS
 Suzanne Larson, AGR



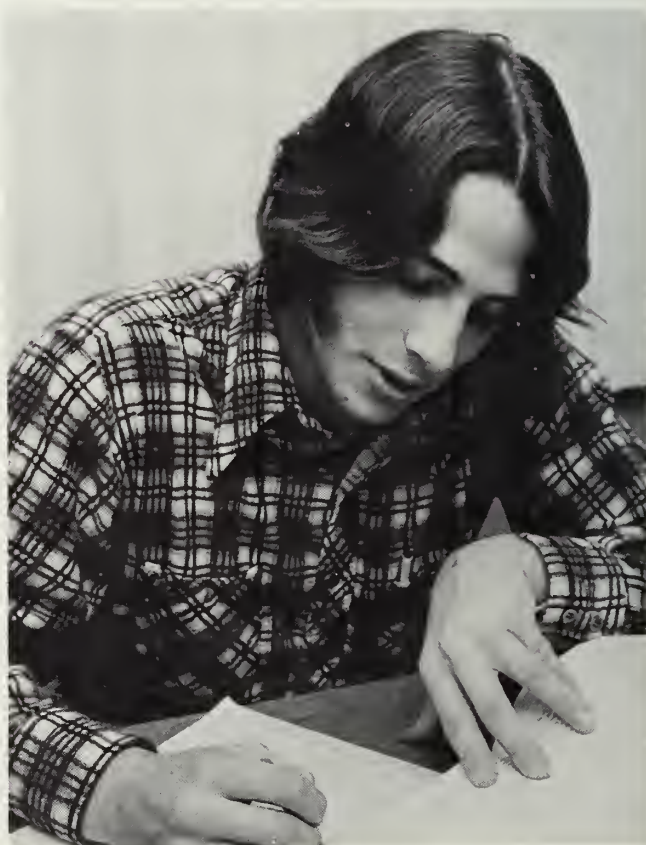
Warren H. Larson, LAS
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 Jean L. Lasch, COM
 Marsha I. Lasky, ED
 John W. Laude, LAS
 Jean A. Launspach, LAS

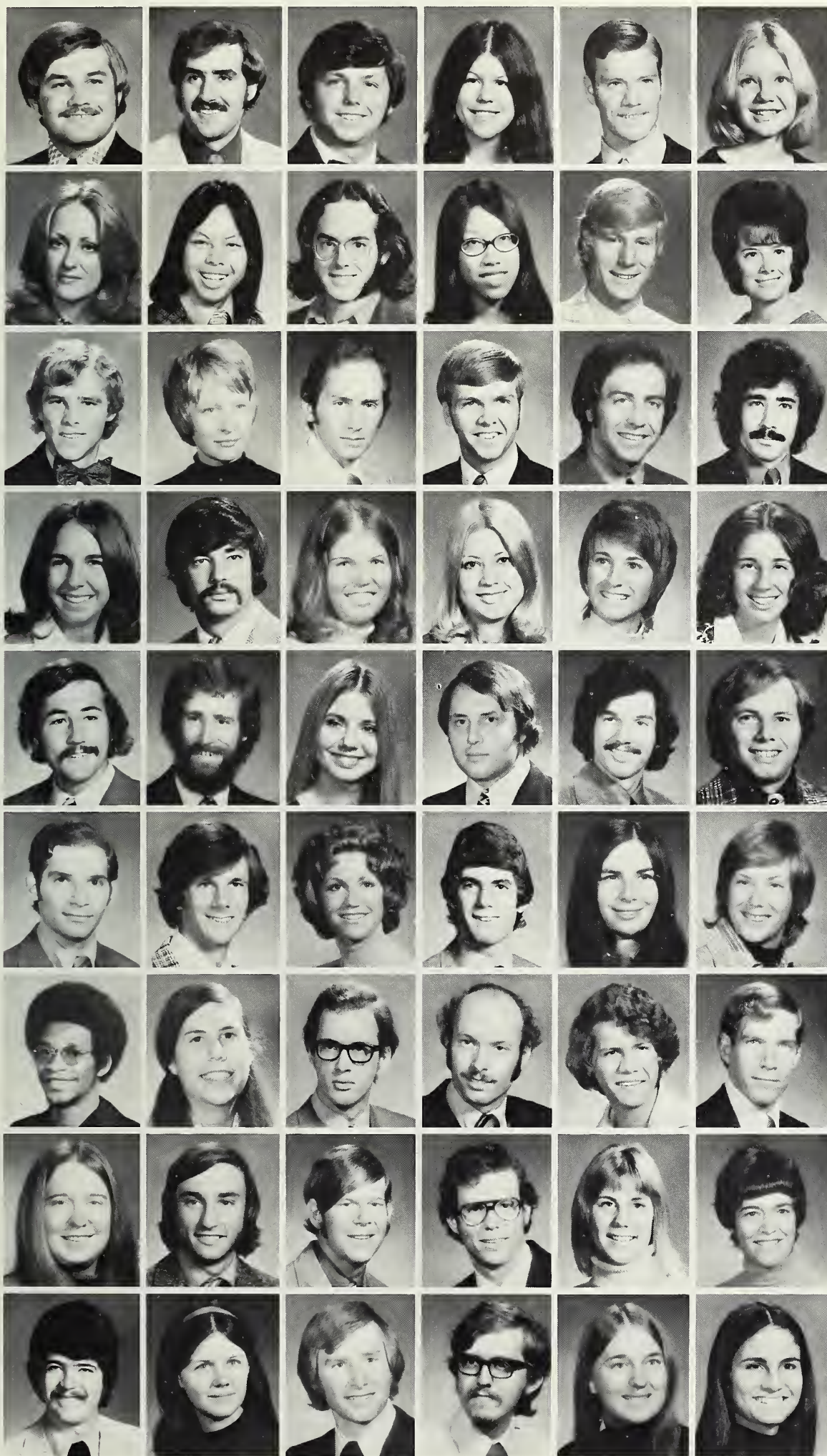


Noteworthy Senior

Filiberto Agusti: Agusti received the Peter R. Rossiter Scholarship in June 1973, as an outstanding student in political science. He plans to complete his degree in three years and enter law school, with an emphasis on international law. A Latin American Studies minor, he is a James Scholar and a member of Pi Sigma Alpha, an honorary political science association. "I see this time in my life as a unique opportunity to expand my consciousness in new vistas in reference to my natural background (Cuba) to its fullest."

Lisa Wigoda





Allen A. Lauterbach, BUS
Francis H. Laux, FAA
Anthony J. Lavelle, BUS
Kathryn M. Leahy, ED
Fred J. Lebensorger, ENG
Victoria J. LeBlanc, LAS

Hedy LeBov, LAS
Henry Lee, ENG
Jeffrey P. Lee, FAA
Lisa H. Lee, LAS
Raymond W. Lees, FAA
Karen S. Leesman, LAS

Luther V. Leesman, AGR
Marianne Leesman, ED
Paul J. Lehman, ENG
Randall E. Lehmann, ENG
Steven J. Leibach, LAS
Paul J. Leibson, LAS

Karen V. Leigh, BUS
David T. Lemme, BUS
Patricia A. Lens, ED
Cynthia G. Leslie, LAS
Leslie J. Lesner, LAS
Constance A. Lessaris, LAS

Thomas H. Letten, BUS
William R. Letts, ENG
Hollis C. Levan, AGR
Paul J. Levan, AGR
James H. Levie, ENG
Gerald S. Levin, LAS

Richard L. Levin, FAA
Robert B. Levin, BUS
Shelley Levin, COMM
Fred J. Leviton, LAS
Laura Levy, LAS
Cynthia A. Lewis, LAS

Larry D. Lewis, LAS
Madeline Lewis, ED
David M. L'Heureux, LAS
Francis J. Lichon, LAS
Karel A. Lidral, FAA
Wayne L. Liedtke, ENG

Debborh A. Lieske, LAS
Bruce A. Lindemann, LAS
Richard A. Lindgren, LAS
Timothy F. Lindgren, ENG
Sharon R. Lindquist, LAS
Deryl M. Lindstrom, LAS

Scott J. Linn, LAS
Jeanette K. Liston, LAS
John W. Litchfield, AGR
Jay W. Loeffler, LAS
MaryFran Loftus, FAA
Susan N. Lohr, LAS

Nicholas A. Loiacono, BUS
David A. Lombardo, ED
Shirley M. Loncka, LAS
David R. Long, BUS
Denise D. Long, AGR
Jeffrey W. Long, BUS



Jerry E. Long, AGR
William H. Lorey, BUS
Michael M. Lorge, LAS
James Lourgos, BUS
John A. Lovekamp, AGR
Peggy A. Loveless, LAS



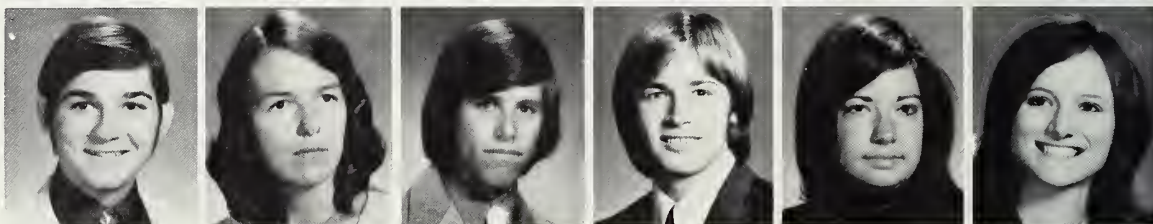
Debbie K. Low, COMM
Stuart A. Low, BUS
Donald J. Lowry, LAS
Mark J. Luginbill, BUS
John D. Lugoski, Jr., LAS
Warren Y. H. Luk, ENG



Jay A. Lundberg, BUS
Matthew A. Lundeen, BUS
Michael J. Luthe, AGR
Lisa A. Luthy, LAS
Kathleen M. Lynch, AGR
Robert A. Lyon, BUS



Gary M. Mack, COMM
Marilyn I. Mackowiak, LAS
Michael F. Magnini, COMM
Paul J. Magnus, BUS
Linda M. Magoon, LAS
Kay A. Magsamen, PE



Noteworthy Senior

Mickey Horton: Horton is a dance major from Long Island, N.Y. Since Sept. 1972, she has been the director-instructor of the modern dance workshop of the Afro-American Cultural Center and is the creator-director and choreographer for a professional dance group, "Omnimov". Horton has taught dance privately and performed with dancers Rod Rodgers and Max Roach. She also has a young son.

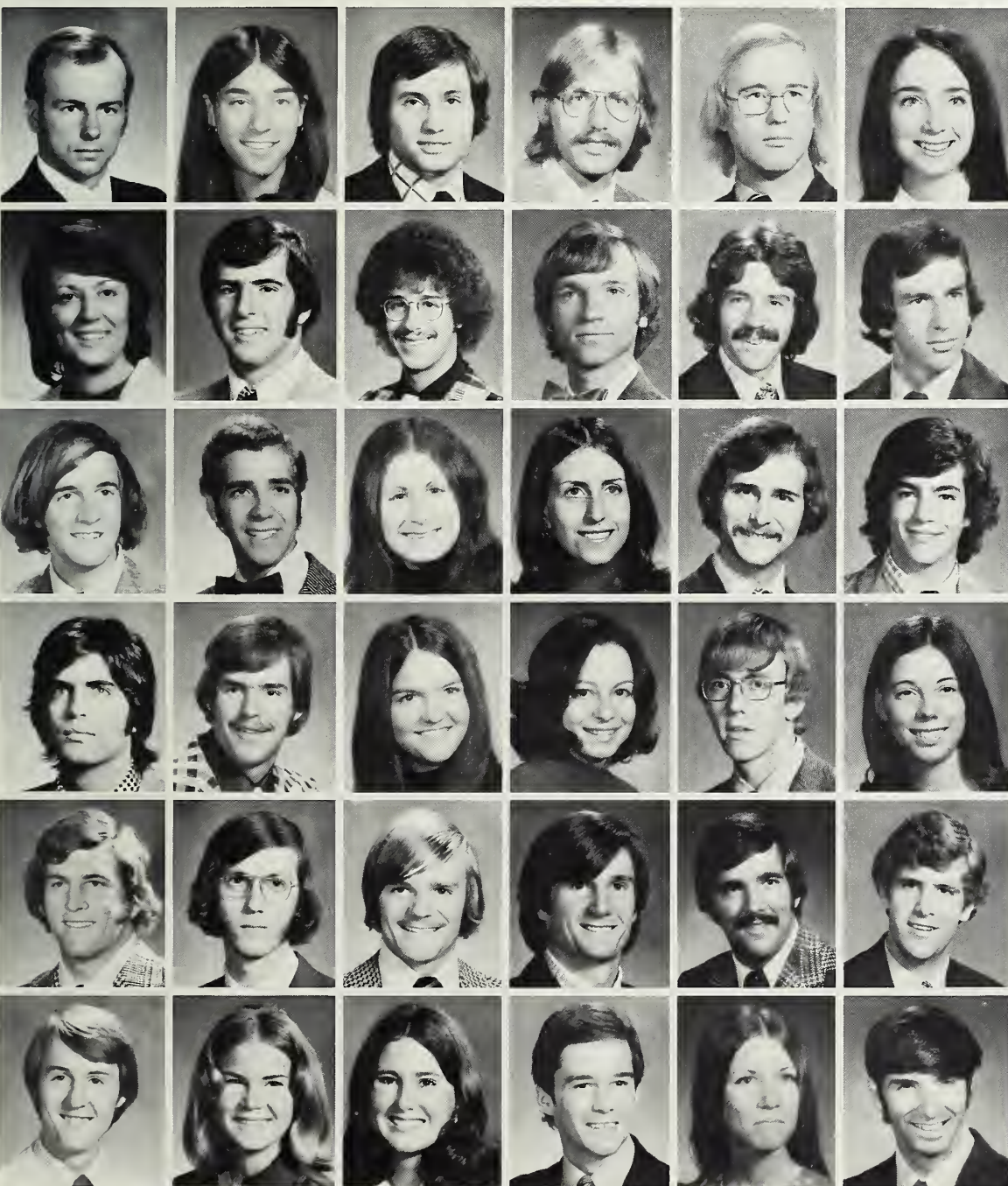




Marla Edelman

Noteworthy Senior

Dorothy Taylor: Taylor is a member of Phi Kappa Phi, a national honor society; president of Phi Upsilon Omicron, a home economics honorary service fraternity; and treasurer for Omicron Nu, a home economics honor society. She is from Sycamore. As a child development major, she hopes to become a guidance counselor for the elementary grades. "Kids need a lot of extra help they can't get in the classroom." She intends to give them this help and possibly alleviate some of the problems they might have.



Stephen K. Main, AGR
Amy B. Malis, LAS
Charles R. Malk, ED
Richard F. Mallen, ENG
Dennie L. Malone, LAS
Kathleen A. Malone, LAS

Margaret F. Malott, LAS
Edward J. Malysiak, LAS
Michael S. Mandell, LAS
Fred R. Mann, FAA
Mark L. Mann, BUS
Thomas E. Manns, BUS

Albert W. Marchiando, LAS
Richard J. Marcus, LAS
Allison H. Margolis, LAS
Diane J. Margolis, ED
Richard M. Marinangel, BUS
Dennis I. Markovitz, LAS

Alan R. Marks, LAS
Paul E. Marmillion, LAS
Lenora J. Marriage, BUS
Mary E. Marsee, LAS
James L. Marsh, ENG
Mary C. Marshall, PE

Robert J. Marshall, BUS
Steven A. Marshall, LAS
Raymond W. Marshalla, LAS
Bruce A. Martin, ENG
James A. Martin, ENG
Kevin E. Martin, AGR

Kevin O. Martin, ED
Laura J. Martin, AGR
Peggy A. Martin, AGR
Roger A. Martin, BUS
Ruth A. Martin, LAS
Dave B. Massey, COMM

Curtis B. Masters, BUS
 Susan M. Masters, AGR
 Paul L. Matheis, BUS
 Robert J. Mathias, BUS
 Michael R. Mathieson, BUS
 Janet C. Matis, LAS

Cynthia J. Maul, LAS
 Gary R. Maurer, BUS
 Joy R. May, BUS
 Roland W. Maye, BUS
 Cynthia A. Mayer, COMM
 Nancy Y. Mazawa, ED

Gail K. McCarthy, LAS
 Thomas W. McCartney, LAS
 Mary M. McCarty, LAS
 Richard D. McClary, LAS
 Nicki L. McClernon, BUS
 Gloria A. McCord, ED

Ellen McCormick, ED
 Margaret M. McCormick, LAS
 Pamela A. McCulley, BUS
 Maureen R. McDonald, LAS
 James K. McEnerney, LAS
 Michael T. McFalls, ENG

Pamela A. McGeough, LAS
 John J. McGetrick, LAS
 John J. McGuire, LAS
 Rebecca A. McKee, PE
 Nancy A. McKirgan, LAS
 Sylvia A. McLain, LAS

William V. McLevige, ENG
 John H. McMillan, LAS
 Candice G. McMullan, LAS
 Barbara L. McNab, ED
 Robert R. McNamara, ENG
 Herbert J. McPherson, BUS

Mark S. McQuality, LAS
 Charles E. McQueen, LAS
 LuRoyal McThune, LAS
 Harry J. McWard, BUS
 Melissa J. Meece, BUS
 Michael V. Meier, ENG

David J. Meiner, BUS
 Linda M. Meinke, COMM
 Daniel R. Meisner, ENG
 Mary J. Meisner, COMM
 Nina Melnick, LAS
 Tyrone R. Melvin, LAS

Ronald Menaker, LAS
 Sheryl L. Menees, ED
 Michael A. Menn, FAA
 Lowell E. Mennenga, ENG
 Melissa A. Merlie, LAS
 Lawrence J. Merrick, LAS



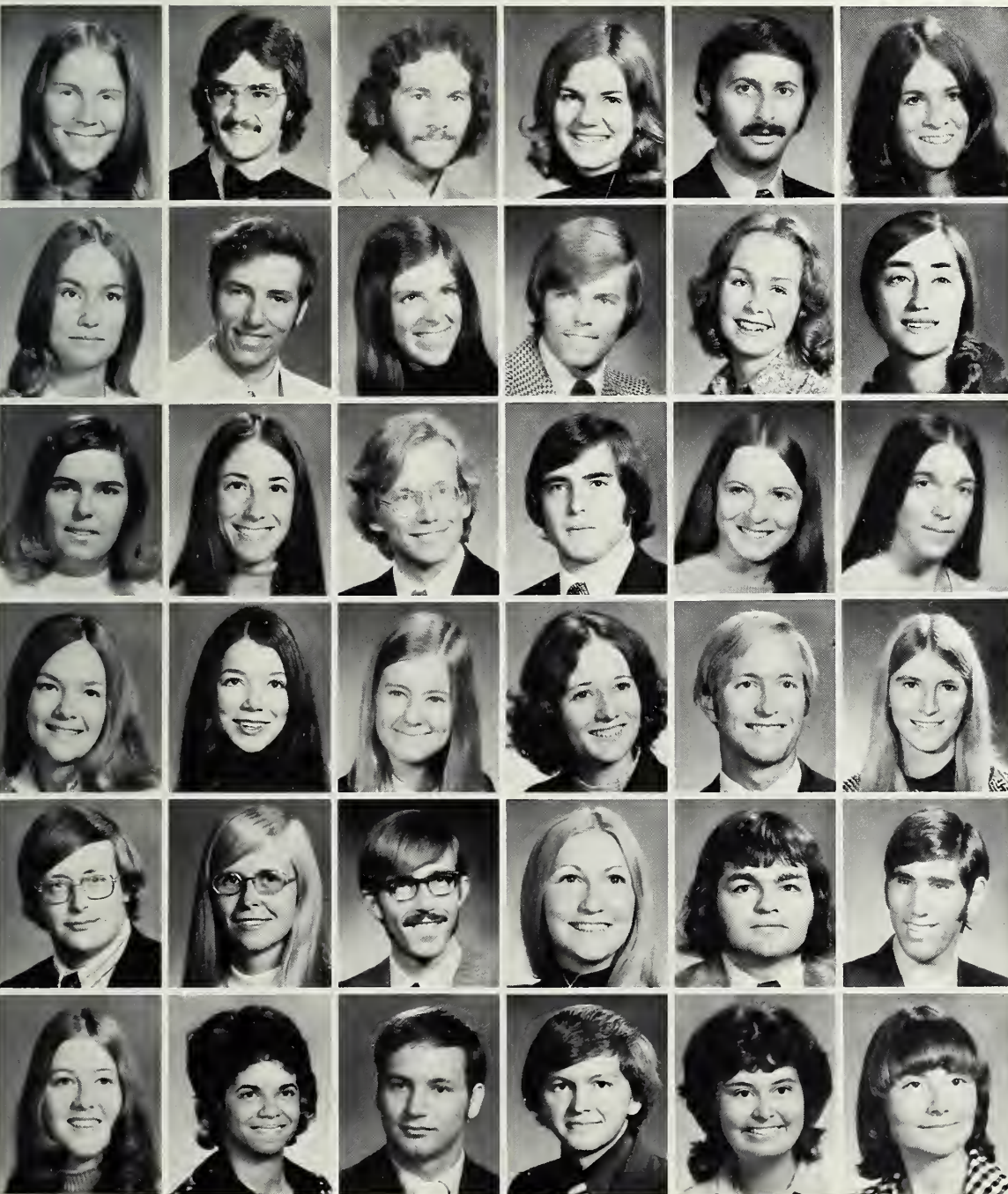
Noteworthy Senior



Bill Mattheessen

Richard Steele: An agriculture engineering major from Daltons City, Steele plans on becoming a grain farmer. A James Scholar, he is a member of the American Society of Agricultural Engineers-Student Branch and the Engineering Council, an advisory council concerned with student involvement in the engineering curriculum.

Richard is also a member of Alpha Epsilon, an ag engineering honorary. His area of concentration is soil and water and presently works part-time testing oxidation ditch wastes.



Lynn K. Merrick, ED
Paul R. Merrion, LAS
Daniel A. Meyer, LAS
Diane M. Meyer, LAS
Larry J. Meyer, LAS
Susan L. Meyer, ED

Debbie L. Michaels, LAS
Matthew F. Michels, LAS
Peggy E. Midstokke, PE
Jeffrey A. Mikes, LAS
Martha A. Miles, LAS
Carolyn N. Miller, LAS

Deborah A. Miller, PE
Debra S. Miller, LAS
George P. Miller, BUS
Jeffrey N. Miller, LAS
Judith S. Miller, LAS
Karen L. Miller, AGR

Laura J. Miller, LAS
Linda G. Miller, AGR
Marsha A. Miller, LAS
Nancy L. Miller, ED
Scott C. Miller, ENG
Suzanne L. Miller, LAS

Thomas D. Miller, BUS
Sue Millikin, ED
Douglas R. Mills, AGR
Darlene M. Milo, LAS
Norman E. Minarik, LAS
Marc S. Minkus, ENG

Mary J. Minnick, LAS
Brenda A. Minor, ED
Santi V. Miranti, LAS
David J. Mitchell, AGR
Natalie C. Mitchell, LAS
Rusine Mitchell, LAS

Noteworthy Senior

Michael Majewski: Prior to entering U of I, Majewski attended New College in Florida. New College is an independent study school where each student designs and then pursues desired course work under a contractual agreement with a professor.

The 20 year old Morton Grove native is a chemistry and mathematics major as well as a tutor in high school math and president of the Philosophy Club on campus. He plans to eventually teach college. "One of the biggest problems at a place like this is the immense amount of barriers which block the real sense of an academic community. The size of the university is prohibitive, but if the problem is ignored, it won't help."

John Roach



Amalia Mitsis, LAS
Sharon I. Mittelman, COMM
Allen C. Mixon III, BUS
Malvina T. Mniszewski, ED
Nancy K. Moate, LAS
John A. Modry, ENG

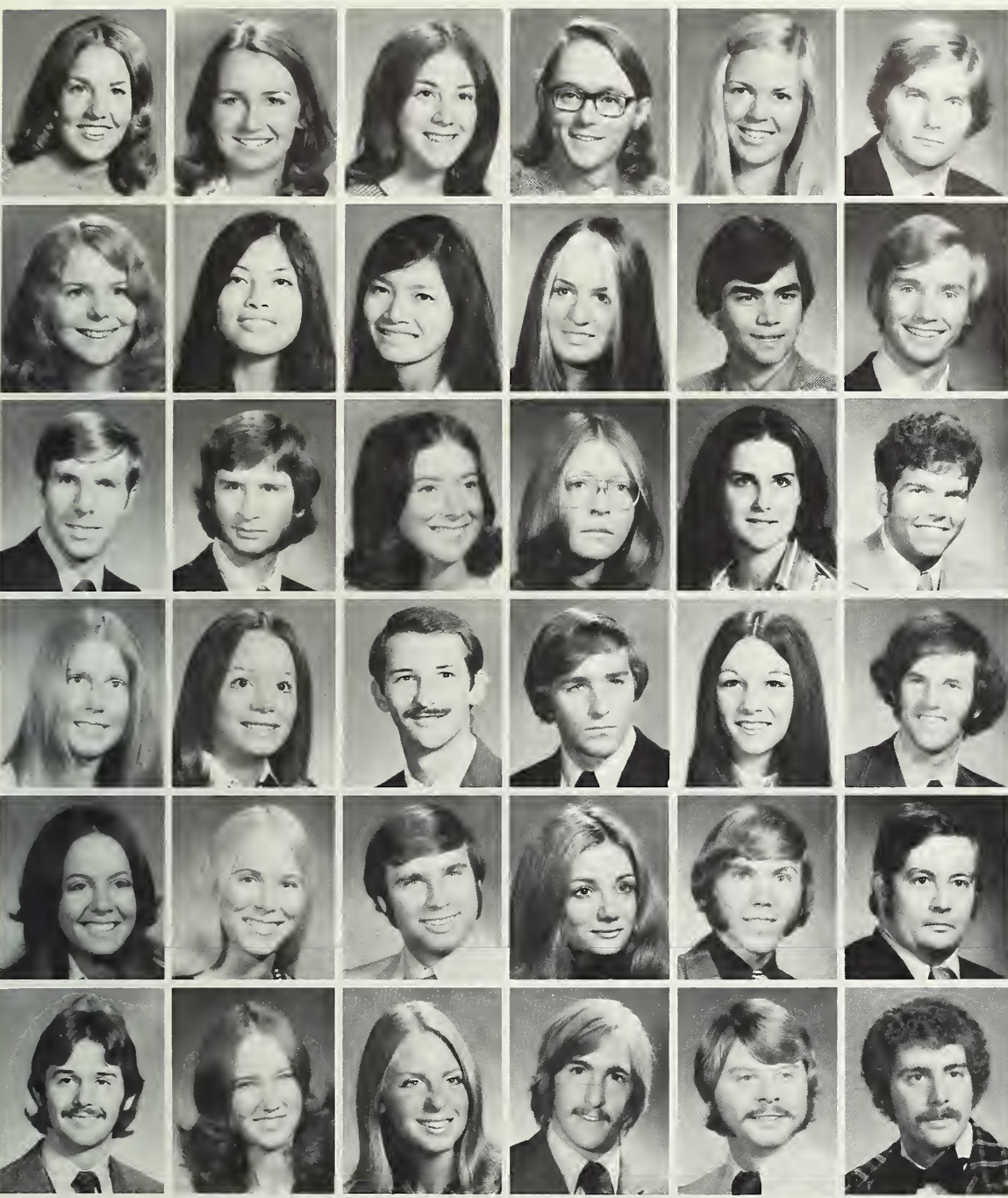
Emily K. Moen, LAS
Pamela A. Moews, LAS
Sherry S. Mogy, LAS
Paul L. Mohan, ENG
Deborah L. Mohr, LAS
Daniel W. Moll, LAS

Susan P. Monckton, LAS
Gary A. Montalto, COMM
Robert A. Montgomery, BUS
Deborah A. Moody, AGR
Jannyce Y. Moore, LAS
Karen A. Moore, LAS

Leslie J. Moore, ED
Stephen J. Moore, LAS
Teri L. Moore, AGR
Charles G. Morgan, ENG
Keith W. Morgan, AGR
Marian L. Morgan, LAS

Keith A. Morhardt, AGR
Adrienne E. Morris, LAS
James R. Morris, ENG
Wilford D. Morris, ENG
Mary A. Morrison, LAS
James E. Morrow, BUS





Marcia E. Morrow, ED
 Carolyn A. Morton, LAS
 Diane L. Morton, LAS
 David A. Moss, AGR
 Jane L. Mosser, LAS
 Richard R. Mottweiler, LAS

Leila S. Mowers, LAS
 Mary M. Moy, COMM
 Rose C. Moy, BUS
 Elaine S. Moyer, LAS
 Gregory L. Muehling, AGR
 Craig R. Mueller, LAS

Richard L. Mulvaney, AGR
 Kenneth D. Mulvany, FAA
 Bonita S. Mumm, AGA
 Carol J. Murin, ENG
 Angela R. Murphy, LAS
 Billy J. Murphy, ENG

Julie A. Murphy, ED
 Lynne A. Murphy, LAS
 Dennis J. Murray, LAS
 Robert J. Musur, ENG
 Donna L. Myers, ED
 Kenneth A. Naatz, BUS

Caron Nachenberg, AGR
 Janie B. Nagle, LAS
 Michael J. Nalepa, LAS
 Gayle A. Natale, LAS
 George F. Nauyok, Jr., LAS
 James C. Neel, LAS

Andrew N. Neff, ED
 Cynthia C. Nelson, AGR
 Debra J. Nelson, LAS
 James R. Nelson, LAS
 Wayne G. Nelson, AGR
 Jeffrey A. Nemetz, COMM



Nolan Hester

Noteworthy Senior

Karin Madura: Madura, a Speech and Hearing Science major, is involved with the Volunteer Illini Project blood program. It is presently a university program dependent on VIP facilities and manpower and operates in conjunction with the Champaign County Blood Bank and the Red Cross. Madura is instrumental in attempting to expand the blood program to the statewide volunteer level and is working on the development of a pilot program. She was awarded the Dad's Association outstanding student of the year in Oct. 1973, for her work in this program.

Stephen L. Nesbitt, LAS
 Sandra L. Nesheim, ENG
 Jan A. Neukomm, BUS
 Barbara S. Neureuther, COMM
 David M. Nevers, LAS
 Denise L. Newman, LAS



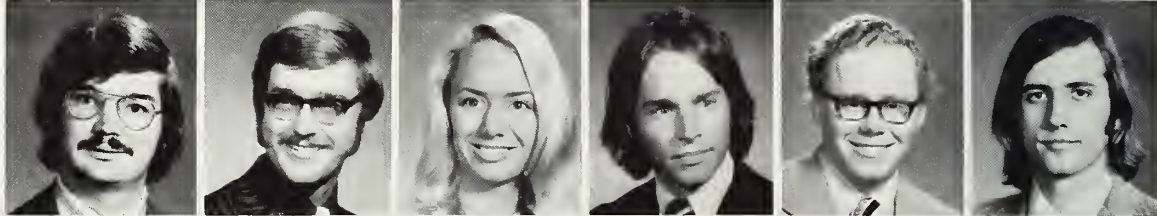
James E. Newman, LAS
 James W. Newman, LAS
 Laura A. Newman, AGR
 Robert H. Newman, LAS
 Elizabeth A. Newton, COMM
 Lilian Y. Ng, LAS



Barbara J. Nibeck, LAS
 Gary S. Nichiporuk, ENG
 Daniel R. Nicholson, LAS
 John F. Nicholson, LAS
 Judith B. Nickolls, LAS
 Sonya Nicksarlian, LAS



Jeffrey A. Niehaus, ENG
 Martin G. Niehaus, AGR
 Linda M. Niemann, AGR
 Garrick L. Niemiec, FAA
 Leslie R. Niles, AGR
 Kenneth R. Nix, LAS



William W. Noble, LAS
 Douglas C. Noel, ENG
 Margaret M. Nolan, LAS
 Michael E. Nolan, LAS
 Thomas A. Noland, Jr., LAS
 LeRoy A. Nolle, LAS



Valerie G. Norris, ED
 Judith E. Nosko, COMM
 Charles M. Noteboom, COM
 Deborah G. Novak, LAS
 Deborah M. Novak, COMM
 Linda J. Novak, LAS



Donald J. Nowakowski, ENG
 Christi L. Noward, LAS
 Emily A. Nyman, LAS
 John D. Oaks, PE
 Judith A. O'Brien, LAS
 Kathleen O'Brien, LAS



Larry S. O'Brien, ENG
 Matthew R. O'Conner, COMM
 David L. Odling, BUS
 Patrick B. O'Donnell, LAS
 David J. O'Holleran, LAS
 John V. O'Holleran, ENG



Claudia R. Oleson, PE
 Behrouz Oliazadeh, ENG
 Marcia D. Olsen, FAA
 Bradford A. Olson, AGR
 Marilyn S. Olson, AGR
 Nancy A. Olson, COMM





Allen H. Opperman, AGR
Kevin R. O'Rell, AGR
Mario E. Orlando, LAS
Bruce W. Orr, COMM
Stephen R. Ortman, LAS
Lyle E. Orwig, AGR

Carrie L. Osborn, LAS
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Barbara M. Ostrander, LAS
Jeffrey I. Ostreicher, LAS
Barbara A. Ostrowski, LAS
Gale A. Oswald, BUS

Curtis A. Overcash, AGR
Darryl B. Owens, ENG
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Steven J. Ozimek, BUS
Michele E. Paddock, AGR
Holger H. Paetau, PE

Geoffrey L. Paetzhold, ED
Deborah K. Paley, AGR
Victoria L. Palko, AGR
Paul W. Palmgren, AGR
Parviz Parhami, ENG
Richard J. Parise, BUS

James M. Parish, LAS
John R. Parks, BUS
Pamela A. Parks, LAS
Harold E. Patrick, ENG
Susan K. Patzer, LAS
Marla H. Paul, LAS

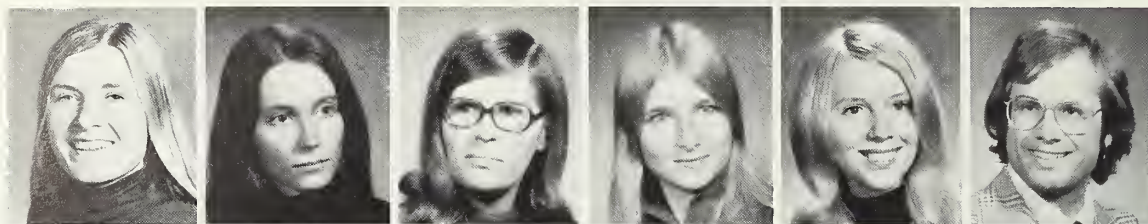
Kristi J. Paulus, AGR
Joseph D. Pavia, LAS
Linda J. Paydon, PE
Marilyn M. Payne, LAS
Joseph E. Pazero, LAS
Cynthia J. Pearson, LAS

Joy Pearson, COMM
Mary C. Peceny, LAS
Mark E. Peden, LAS
Karen L. Peek, ED
Kathleen M. Pegoraro, LAS
Marianne Pekovich, LAS

Dale E. Pelg, BUS
Darleen Pellak, LAS
Sara R. Pemberton, ED
Rodney C. Pennington, BUS
Mark A. Percival, AGR
Hugo Perez, LAS

Beth A. Perry, LAS
Genevieve Perry, PE
Lisa C. Pesavento, PE
Virginia M. Pesch, BUS
Stuart I. Pessin, LAS
Richard Peterik, BUS

Farley M. Peters, LAS
Niki K. Peters, LAS
Janice M. Peterson, BUS
Kathleen D. Peterson, BUS
Mary H. Peterson, LAS
John J. Petr, LAS



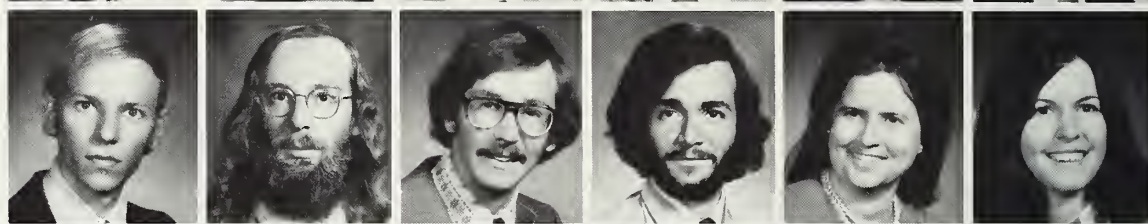
Gayle S. Pettit, LAS
Peggy A. Pettit, PE
Robert L. Phelps, AGR
Douglas J. Phillips, ENG
Gregory S. Phillips, ENG
Barbara L. Pienkos, ED



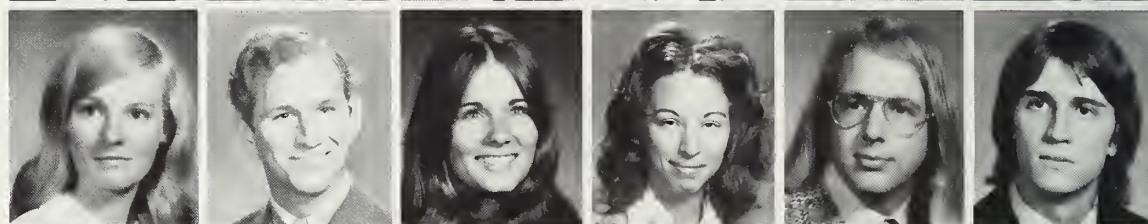
Philip T. Pienkos, LAS
Betsy Pierce, COMM
James W. Piercy, BUS
Steven K. Pigg, AGR
Adrianne M. Pirsch, LAS
Louis L. Pisani, ENG



Keith M. Pischke, ENG
David W. Pitsch, LAS
Kenneth E. Pitts, BUS
James B. Pizer, FAA
Naomi F. Plog, AGR
Sharon D. Podliska, LAS



Mary C. Poletti, LAS
Michael J. Pollak, ENG
Karin S. Polson, LAS
Janet A. Ponfil, LAS
Ralph E. Ponsonby, ENG
George W. Porter II, BUS



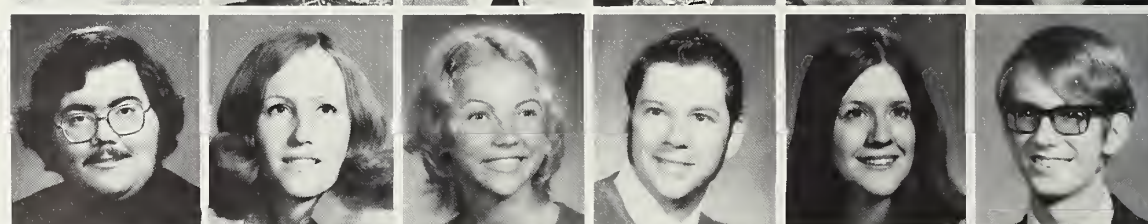
William E. Porter, BUS
Mitchell T. Portugal, LAS
Frederick J. Poska, BUS
Jamie Potter, LAS
Janis E. Powers, COMM
Paula Poy, LAS



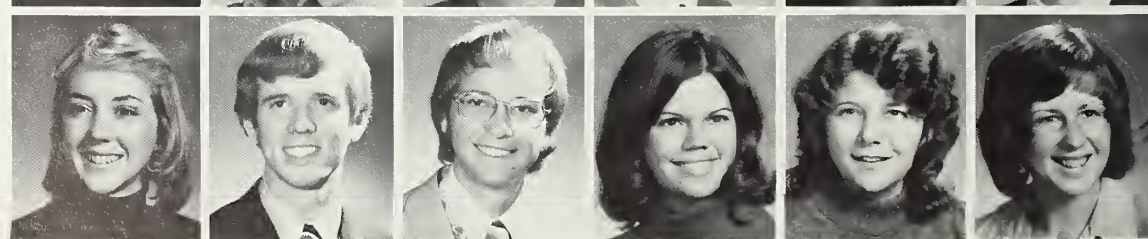
Candace G. Pratt, AGR
Nancy M. Prazen, LAS
Richard L. Prebil, LAS
James W. Precup, LAS
Carol J. Preston, FAA
Susan M. Pretnar, LAS



Darrell S. Price, LAS
Debbie S. Price, AGR
Jill M. Price, LAS
Paul D. Primrose, ENG
Sally J. Pringle, PE
John S. Prinke, LAS



Suzanne Pritchard, AGR
R. Dean Probst, LAS
Russell A. Proch, COMM
Gail L. Prochaska, LAS
Teresa C. Proctor, LAS
Rebecca L. Pruitt, LAS





Joan C. Purcell, LAS
 Nancy S. Purcell, LAS
 Marcia D. Pursell, BUS
 George A. Purtle, ENG
 Myra Radoyevich, ENG
 Samuel B. Radwine, FAA

Leonard M. Rago, ENG
 Landis D. Ragon, ENG
 Anne C. Randall, ED
 Renee A. Randall, LAS
 Larry P. Randell, ENG
 Otto S. Randolph, ENG

Diane S. Rapaport, LAS
 James L. Rasmus, LAS
 Dale A. Rasmussen, ENG
 Jerome V. Rasnak, BUS
 David L. Rathgeb, AGR
 Mark R. Raudabaugh, ENG

David E. Rawlings, ENG
 Linnea K. Reardon, LAS
 Thomas E. Redard, LAS
 Elwin M. Redfern, ENG
 James W. Redlich, ENG
 Thomas R. Redmond, LAS

Joycean B. Reichart, COMM
 Linda A. Reichman, LAS
 Linda A. Reid, ED
 Patricia E. Reilly, PE
 Rick A. Reinhart, PE
 Nancy L. Reinning, LAS

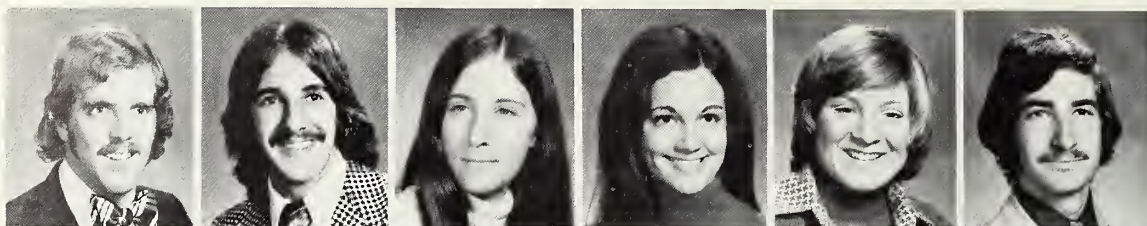


Kevin Horan

Noteworthy Senior

Garvin Roberson: Roberson was split end for the Fighting Illini. He has been nominated to the All-Big 10 Team for the past two seasons and was chosen to play first team offense for the American Bowl, in Tampa, Fla. During the past season, he caught 10 passes for 241 yards and two touchdowns in the final two games of the year. The political science — pre-law major is from Elkhart, Ind.

Martin S. Remus, LAS
 Daniel M. Resnik, LAS
 Carol Rest, PE
 Jill A. Retoff, LAS
 Nancy L. Reuhl, LAS
 Wayne S. Rhodes, LAS



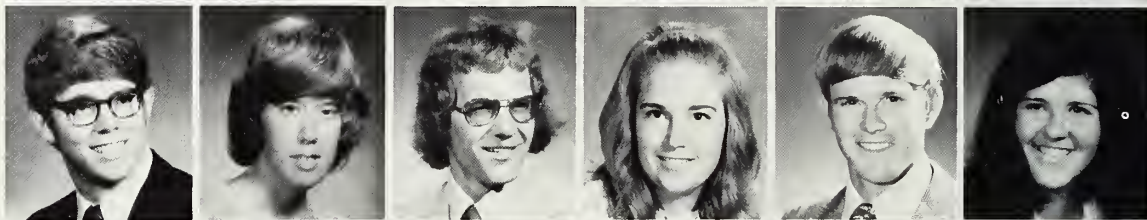
Martin V. Riccardo, COMM
 Catherine N. Rice, AGR
 James C. Rice, ENG
 Patti E. Richard, LAS
 Stephen J. Richards, COMM
 Wendy S. Richards, LAS



Patricia C. Richardson, LAS
 Vicki A. Richter, FAA
 Randall E. Ricker, ENG
 Carolyn B. Riedell, FAA
 Robert A. Rieser, ENG
 Charles M. Riley, PE



Joseph E. Riley, ENG
 Kathy R. Riley, LAS
 Randy Rimnac, BUS
 Karen O. Ritter, AGR
 Thomas W. Ritter, AGR
 Karen S. Ritts, LAS



Douglas C. Roberts, AGR
 Karen A. Roberts, LAS
 William L. Roberts, ENG
 Donald E. Robertson, BUS
 Christie L. Robinson, LAS
 Jeffrey B. Rock, BUS



Noteworthy Senior

Frederick Bennett: During the 1971-72 school year, Bennett participated in the university's study abroad program in Austria. He is a German major and the German House Hausmeister for 1973-74. He is a member of the German Choir and the American Music Group which toured at colleges on the east coast during Dec. in cooperation with the Smithsonian Institute. Bennett plans to return to Austria for further study and to work.

Jeff Goll

GER
NWEIS:

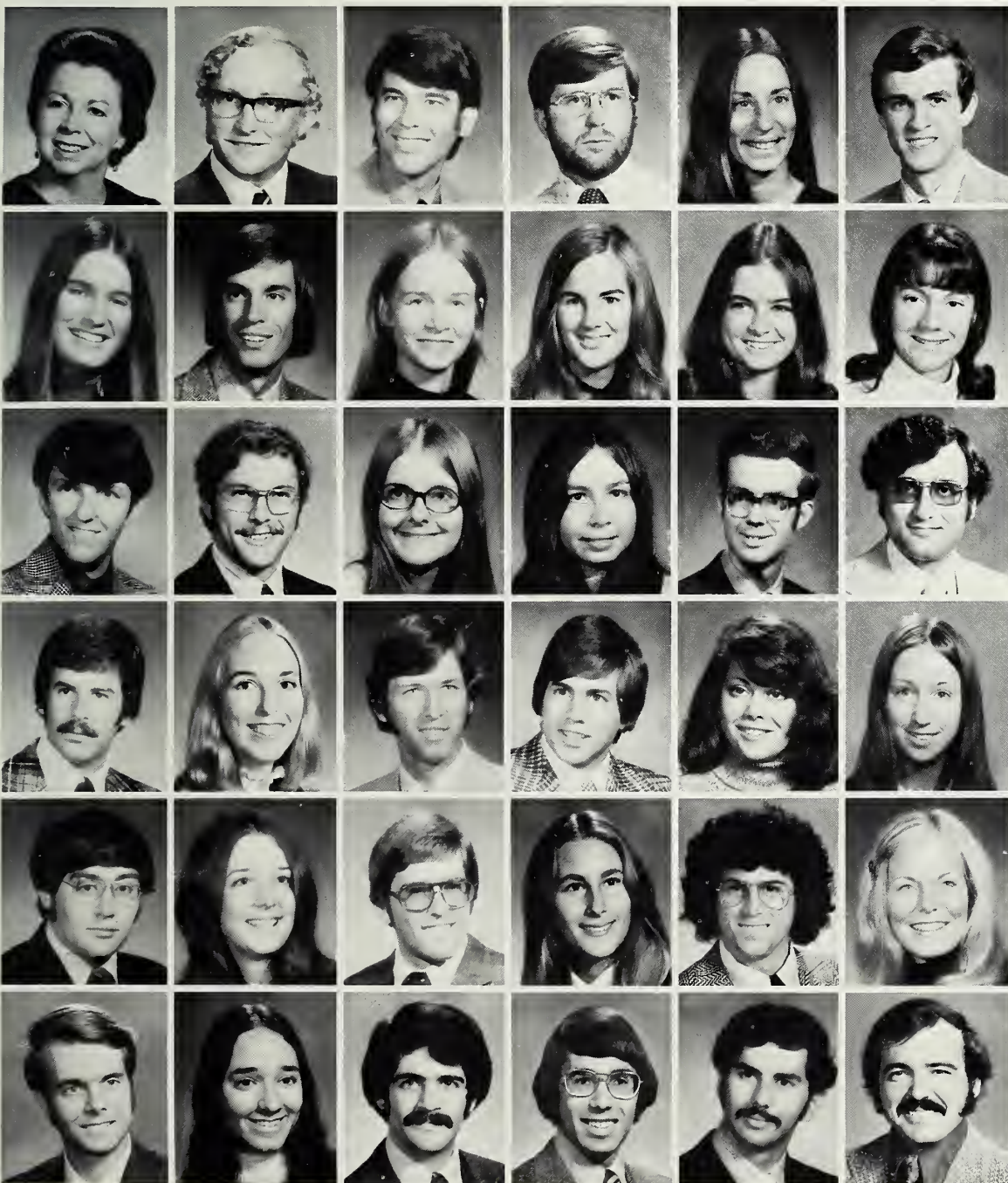


Noteworthy Senior

Diane Althaus: Althaus has a retailing major and a journalism minor. She is president of the Central Committee, the governing body of Home Economics Student Organizations and was the 1972-73 editor of the newsletter. As a member of Star Course, she was in charge of publicity during the 1972-73 season.

This year, Althaus is vice-president of Mortar Board, a senior women's honorary. She hopes to eventually work with a woman's magazine or fashion journal. "I did not major in Home Ec. to get married. I am trained to help people use what they have. Home economics is the science of utility."

Lisa Wigoda



Virginia Rock, BUS
Richard G. Rodewald, AGR
John T. Roehrig, LAS
Robert J. Roennigke, BUS
Maureen J. Rogak, LAS
Paul A. Rogas, ENG

Barbara J. Rogers, BUS
Gary A. Rogers, ENG
Barbara A. Rogowski, LAS
Linda K. Rohrkaste, ED
Patricia A. Rohrer, LAS
Kathleen J. Rokos, ED

Larry R. Roller, BUS
Charles M. Romack, BUS
Debra S. Romack, LAS
Kristina E. Rongner, LAS
Thomas R. Roose, ENG
David V. Roscetti, BUS

Mark J. Rose, LAS
Cheryl H. Rosen, LAS
Richard L. Rosenbalm, BUS
Michael A. Rosenbaum, COMM
Karen L. Rosenberg, LAS
Robbin S. Rosenberg, FAA

Donald J. Rosengren, AGR
Kathie R. Rosentreter, LAS
Ted J. Rosentreter, LAS
Annette M. Rossi, LAS
Glen A. Roter, BUS
Gale L. Roth, LAS

David P. Rothlisberger, ENG
Robin E. Rothman, LAS
Bruce L. Rothschild, LAS
David E. Rothschild, FAA
William Rotolo, LAS
Henry J. Rowan, Jr., PE

Joan M. Rowan, LAS
 Nancie M. Rowan, PE
 Martha J. Rowe, PE
 Vance W. Rowe, AGR
 Robert L. Rozich, FAA
 Gloria M. Rubin, ED

Charlotte Rubinstein, BUS
 Diane E. Rudolphi, AGR
 Elaine H. Rueter, FAA
 Sharon L. Ruffatti, LAS
 Christine C. Ruffier, LAS
 Gregory N. Ruffner, ENG

Richard A. Runde, LAS
 Stephen J. Runde, ENG
 Deborah L. Russo, LAS
 Joseph A. Russo, LAS
 William J. Ryan, LAS
 Paul T. Rygiewicz, AGR

Wilbert R. Saari, Jr., BUS
 Jo-Ann C. Saladino, LAS
 Michael R. Salmo, FAA
 Terry M. Salpeter, LAS
 Kathryn T. Samaras, FAA
 Lenore B. Sanders, COMM

Mary F. Santandrea, LAS
 Martin G. Santic, ENG
 Maria J. Santostefano, LAS
 Alan R. Saposnik, LAS
 Susan M. Saraceno, BUS
 Vincent A. Satkoff, AGR

Bradley J. Sauer, ENG
 Jeffrey P. Sauser, LAS
 Israel Savitzky, ENG
 Michael G. Savoie, ENG
 William K. Sayers, COMM
 Ann J. Sayre, FAA

Pamela L. Schaadt, ED
 Paul R. Schabinger, LAS
 Mary K. Schaefer, LAS
 Joseph L. Schafer, AGR
 Kathryn C. Schafer, LAS
 Richard Schaller, ENG

George H. Scheetz, LAS
 Linda R. Scheffer, COMM
 Ann J. Scherer, LAS
 Roy D. Schermerhorn, ENG
 Mark H. Schiff, BUS
 Lauren R. Schindles, ED

Paul K. Schlesinger, LAS
 Janan M. Schlichting, LAS
 Larry M. Schloss, LAS
 Richard J. Schmalz, FAA
 Cheryl L. Schmidt, ED
 Robert K. Schmidt, LAS





Benny Siu

Noteworthy Senior

Willard Viall: Viall is a Retail Shop Management and Flower Production major. He has been recognized by Pi Alpha Xi, a national honorary ornamental horticulture fraternity, for his achievements as a horticulture stu-

dent, and helped lead Illinois to a sixth place finish in the 1973 National Collegiate Flower Judging in North Carolina. Originally from Manteno, Viall is employed as a florist at Prairie Gardens and anticipates owning a large

green house range and flower chain. He feels strongly that "what is studied in class is something to build a foundation on and a student can only learn when he gets into the outside world."



Robert J. Schmisser, AGR
Kathleen C. Schmoldt, ENG
Debra A. Schneider, LAS
Marc E. Schonfeld, ENG
Sallie M. Schraidt, LAS
Susan K. Schreckengost, LAS

Keith K. Schroeder, AGR
William J. Schroeder, FAA
Diane M. Schultz, LAS
Harold D. Schultz, LAS
Gilbert C. Schumm, LAS
Greta L. Schumm, COMM

John E. Schwalbach, Jr., LAS
Charles M. Schwartz, ENG
Laurel B. Schwartz, LAS
Robert W. Schwartz, AGR
Merle L. Schwartz, ED
Samuel C. Schwartz, LAS

Steven Schwartz, BUS
William H. Schwartz, ENG
Beverly L. Schwiesow, PE
David C. Scott, ENG
Timothy J. Scully, LAS
Paul R. Seagren, BUS

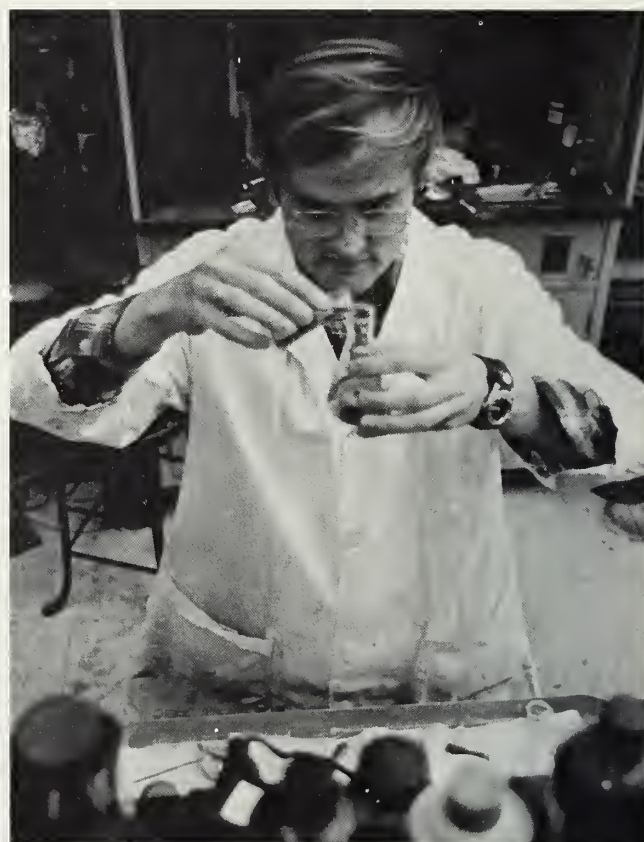
L. Michael Sebens, AGR
Mark A. Secor, ENG
Dale P. Seegers, COMM
David L. Segal, COMM
William Seid, LAS
Ava F. Seidel, ED

Audrey E. Selin, LAS
Alan L. Sender, BUS
Judy L. Sennett, COMM
John J. Setlak, ENG
Rodney L. Seuring, AGR
Lauren K. Seybold, LAS

Noteworthy Senior

Michael Sinwell: Sinwell is a mathematics and chemistry major from Chicago. He plans to go on to graduate school and do research in genetic engineering on the molecular level. A transfer from the Navel Academy in Annapolis, Md., he is a member of the Karate Club, a Star Course Usher and on the Krannert Center technical staff. For the IUSA spring musical in 1973, "Guys and Dolls", Sinwell worked setting up stage props and scene changes.

Lisa Wigoda



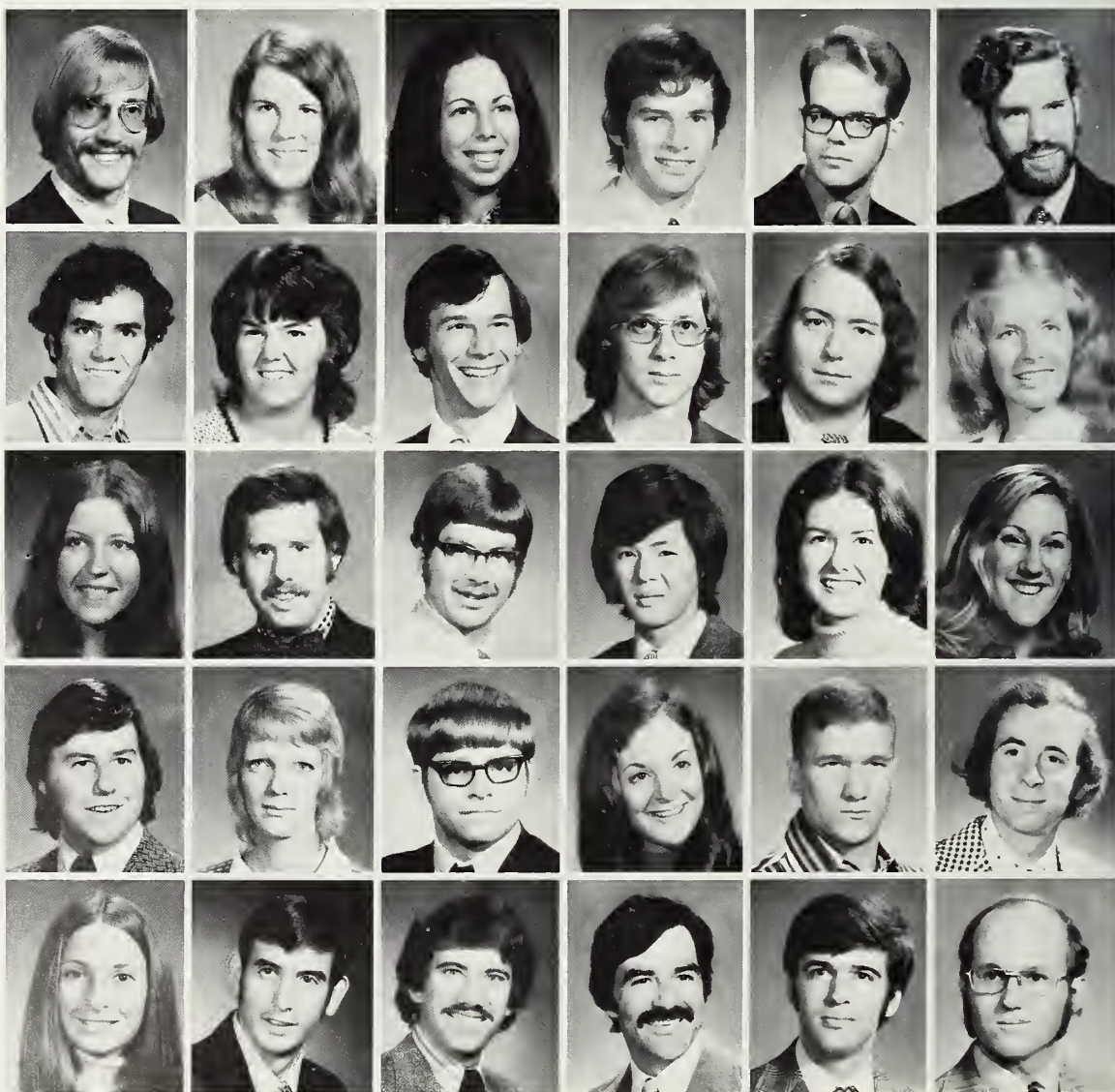
Michael F. Shabel, LAS
Martha J. Shafer, LAS
Janet I. Shaffer, LAS
Michael J. Sharpe, BUS
Randall E. Sharp, COMM
John L. Shaver, ENG

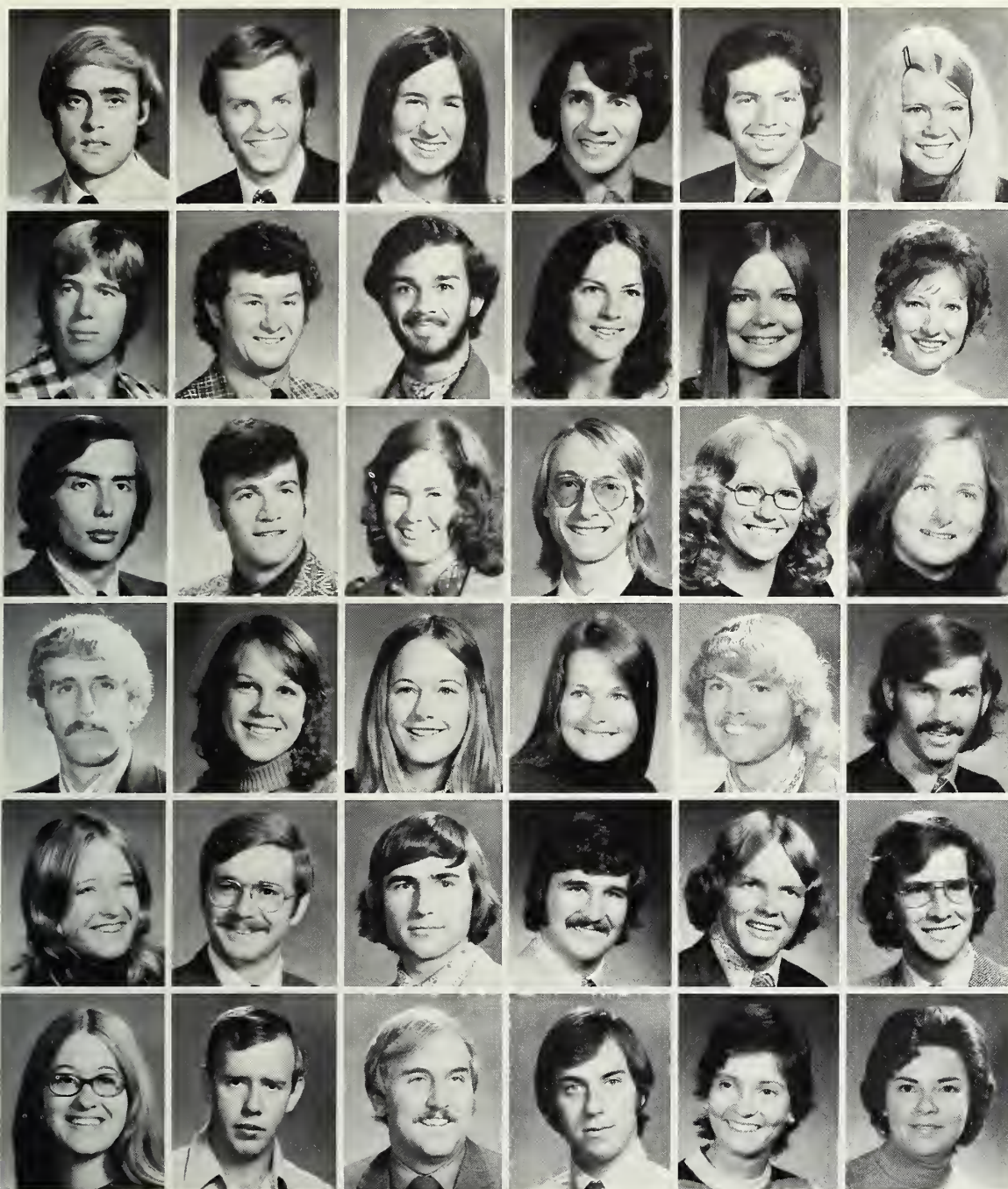
Michael Sheade, LAS
Rebecca A. Sheahan, PE
Gene P. Sheldon, ENG
Dirk W. Shelton, LAS
Robert E. Shelley, LAS
Sally V. Shepherd, LAS

Rosemary E. Sherman, FAA
Ross A. Shimberg, BUS
Lynn R. Shimmin, AGR
Gary T. Shimomura, ENG
Teresa A. Shine, FAA
Marcy L. Shiner, BUS

Scott A. Shore, LAS
Louise A. Shubert, PE
James M. Sibgtroth, ENG
Ann K. Siciliano, LAS
Daniel L. Sickinger, BUS
Irwin J. Silbernuk, FAA

Judy F. Silver, ED
Craig L. Silverman, LAS
Roger A. Simon, LAS
Gregory F. Sims, BUS
Glenn B. Sims, AGR
Ronald M. Sims, ENG





Michael J. Sinwell, LAS
John A. Sitler, LAS
Barbara A. Sixsmith, LAS
Thomas M. Skafidas, LAS
Howard B. Skolnik, FAA
L. Susi Slack, LAS

John M. Sladek, BUS
Richard Slamar, BUS
Nicholas R. Slaughter, LAS
Jeanette C. Sleezer, AGR
Louise D. Slivon, LAS
Rosellen J. Sloan, BUS

Richard C. Slowikowski, BUS
Jerrold E. Slutzky, BUS
Susan L. Smalter, ED
John B. Smelcer, ENG
Barbara J. Smiley, LAS
Kendra K. Smiley, PE

John B. Smith, AGR
Christie G. Smith, FAA
Diana S. Smith, AGR
Elizabeth J. Smith, LAS
Jack C. Smith, ENG
Keith L. Smith, ENG

Patt C. Smith, LAS
Robert J. Smith, LAS
Stephen A. Smith, AGR
David J. Smolen, BUS
Larry R. Smoot, LAS
Larry A. Snider, LAS

Kathryn L. Snyder, LAS
William G. Snyder, BUS
Louis J. Soefker, Jr., LAS
Gary M. Soffer, BUS
Johanne A. Sognnaes, LAS
Judy A. Sohn, ED



Marla Edelman

Noteworthy Senior

Joseph Beyers: A 5.0 student in Computer Engineering, Beyers is vice-president of Eta Kappa Nu, the electrical engineering honorary society. During his first two years at the university, he was a member of the UI cross country team. He has worked part-time with the Radiolocation Research Laboratory. Beyers would like to go into computer design.

Noteworthy Senior

Larry Creekmur: Creekmur was the 1973 Illinois Garden Club Scholarship recipient. He is an Ornamental Horticulture major and the 1974 Mother's Day Flower Show Growing Committee Chairman. Creekmur plans to go into the propagation of woody plants in connection with wholesale nurseries.

Mary Arenberg



Kenneth D. Sokol, LAS
Richard J. Sokolowski, PE
David B. Solomon, LAS
Everett J. Solon, AGR
Henry J. Sommer III, ENG
John E. Sowinski, BUS

Christine A. Spakowicz, FAA
Philip V. Spampinato, LAS
Byron R. Spanjer, LAS
Steven J. Sparacio, LAS
Kevin C. Spencer, LAS
Rex S. Spero, LAS

Kathi S. Spezia, ED
Steve R. Spezia, AGR
John H. Springrose, BUS
Stephen W. Squier, COMM
Jill A. Stahnke, AGR
Bruce M. Staley, BUS

Camille Stallings, LAS
David C. Stanger, BUS
Susan T. Stangl, AGR
Janice M. Stanislawski, LAS
David H. Starke, LAS
David R. Starling, ENG

Allen J. Staron, ENG
Randi Starr, LAS
Susan L. Starr, LAS
Betty A. Starsiak, BUS
David K. Staub, BUS
Richard A. Steele, ENG





Andrew M. Stefanik, ENG
James R. Steffen, ENG
James J. Stehman, LAS
Lesley E. Stein, LAS
Martha Stein, LAS
Richard H. Stein, ENG

Sara Steinberg, COMM
Beth A. Steiner, AGR
Leslie J. Steiner, AGR
Lynne A. Steinman, LAS
Michael H. Stephens, BUS
Francine Stern, EDU

Barbara H. Sternfeld, PE
Nancy L. Steudel, LAS
John H. Steury, ENG
Rosalind A. Stevens, LAS
James M. Stevenson, FAA
Deborah L. Stewart, LAS

Marcella R. Stisser, BUS
Stephanie L. Stith, PE
Richard M. Stock, BUS
Paul A. Stoecker, ENG
Jeffery M. Stokols, LAS
Kathleen M. Stokvis, LAS

Tore L. Stole, LAS
Julie A. Stone, FAA
Ronald W. Stone, AGR
James R. Stoner, BUS
Laura L. Stonitsch, LAS
Mark A. Stott, ENG

Martin J. Strelecky, LAS
Howard S. Strickland, LAS
Miriam L. Strilky, LAS
Barbara J. Strong, FAA
Linda K. Stubbs, LAS
John D. Stull, LAS

Fredrick C. Sturmer, BUS
Stacey L. Stutzman, COMM
Rita A. Sugess, LAS
Betsy A. Sukowicz, LAS
Stephen C. Sumner, BUS
Mark A. Sunderman, BUS

Diane Surma, AGR
Scott C. Sustman, LAS
Linda L. Suttle, LAS
Jane H. Svensson, LAS
Sheryl A. Swaim, FAA
Geraldine L. Swanson, LAS

Kathy A. Swanson, ED
John J. Swanstrom, ENG
Mark W. Swartwout, ENG
Pamela S. Swartz, LAS
Alyson A. Sweat, LAS
Alexandria Sweeney, LAS

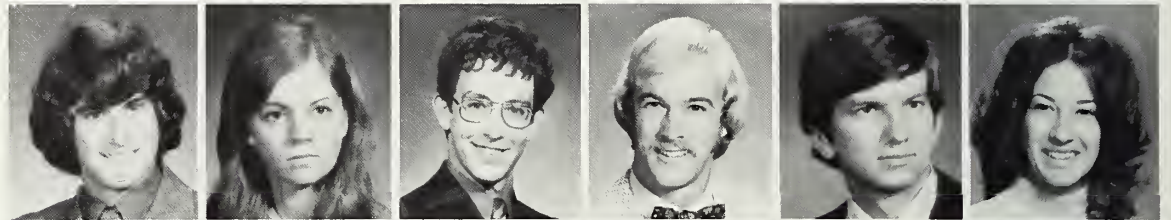
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Kathleen M. Sweeney, LAS
Wayne E. Swigert, ENG
Martin J. Szamatowicz, BUS
Alan R. Szymanski, ENG
Gregory A. Taake, AGR



Kenneth R. Taake, ENG
Jerry A. Tanaka, ENG
Ricky C. Tanner, COMM
Georgia K. Tappan, LAS
Joan N. Tarwid, LAS
Judy L. Tauber, LAS



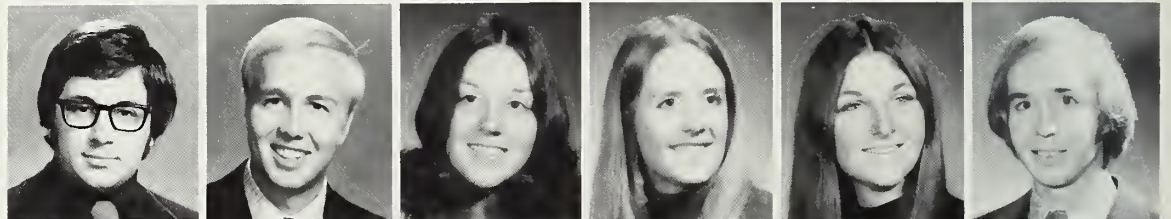
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Gary L. Taylor, ENG
Henry C. Taylor, AGR
James S. Taylor, BUS
Michelle Taylor, LAS



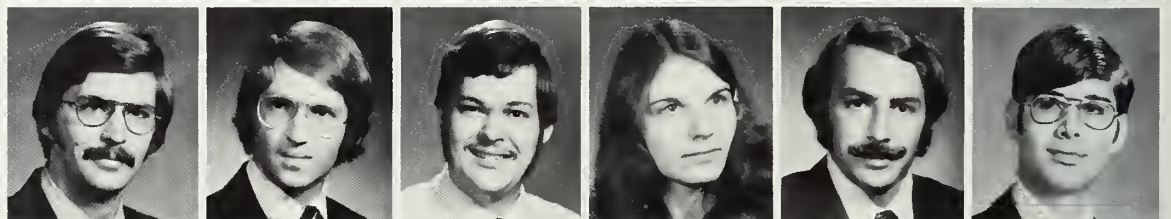
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Sharon R. Tenhouse, PE
Joyce A. Tennyson, AGR
Mark J. Tepper, BUS
Robert L. Tereba, BUS
Susan K. Terp, LAS



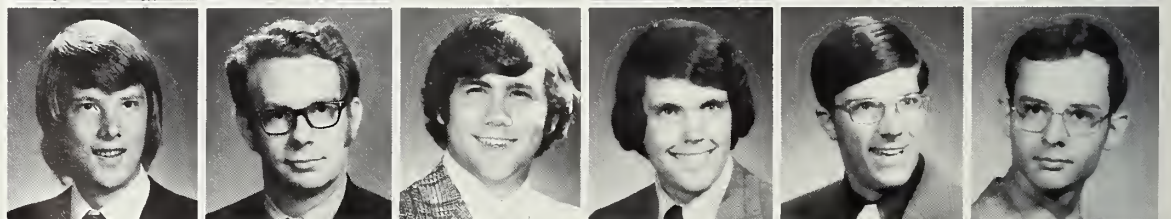
Alan D. Terry, BUS
Victor O. Tesdall, LAS
Barbara A. Teterycz, LAS
Karen S. Theis, LAS
Mary K. Thibau, LAS
Dennis O. Thiel, LAS



Daniel R. Thomas, FAA
James M. Thomas, BUS
Martin J. Thomas, BUS
Rebecca L. Thomas, LAS
Rick L. Thomas, BUS
Steven E. Thomas, LAS



Walt G. Thomas, BUS
William G. Thomson, ENG
Neil R. Thompson, BUS
Robert G. Thompson, BUS
Gary A. Thouvenin, ENG
Robert G. Threlfall, COMM



Nancy A. Throop, LAS
Mary Jo Tibbetts, AGR
Charles D. Tiedemann, AGR
Faye L. Tillis, LAS
Everett R. Timbrook, LAS
Tom W. Timmermann, ENG



Janet S. Tippetts, LAS
Karen Tokarczyk, LAS
Terry J. Toman, LAS
Jack Toomey, COMM
Mary E. Townsend, LAS
Samuel J. Traylor, LAS





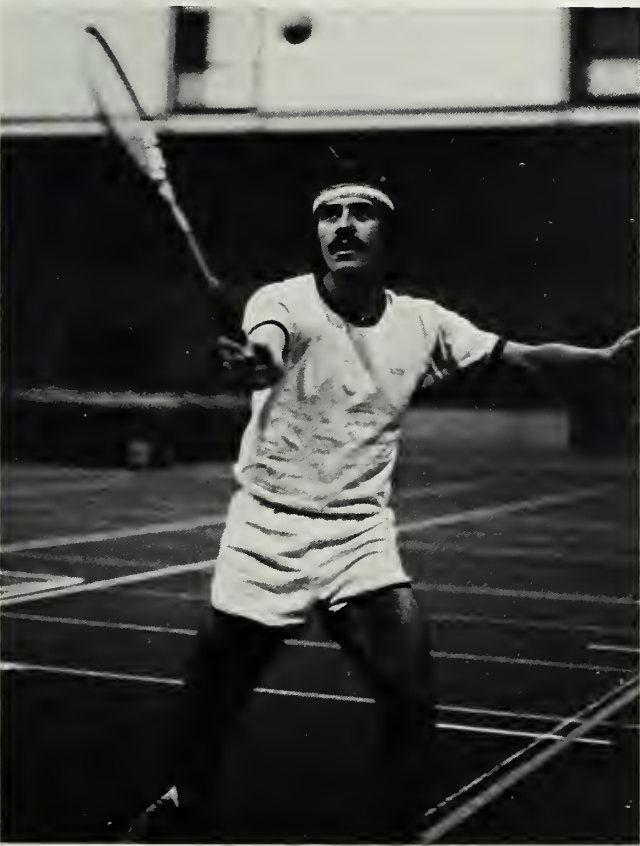
Susan K. Treiman, COMM
George A. Trimarco Jr., BUS
Holly A. Tryba, LAS
Gayle P. Turman, LAS
Mercer D. Turner, AGR
Jackie C. Tyler, LAS

Linda C. Tyrrell, BUS
Joycelyn A. Ubell, LAS
Rumi Ueno, LAS
Brenda I. Ukman, ED
Donald G. Ulfers, AGR
Michael L. Unger, LAS

Gary D. Unsicker, AGR
Cynthia K. Uptegraft, LAS
Roger L. Urbani, LAS
Joseph M. Urschel, COMM
Kathleen T. Uvodic, LAS
Louis Valcik III, BUS

Deborah A. Valentine, AGR
Robert S. Valentine, ENG
Barbara A. VanDenBossche, BUS
Ruth VanderLaan, LAS
Lawrence H. Vandoske, BUS
Christine M. VanDyke, LAS

Jerry VanHeltebrake, BUS
Paul E. Vehlouw, FAA
Patricia L. Veitch, BUS
William K. Velde, AGR
Robert J. Vernon, BUS
Keith W. Vezensky, COMM



Randy Epstein

Noteworthy Senior

Manuel Amaya: Amaya is a native of Bucaramanga, Colombia. He first became interested in the University while competing in the Orange Bowl Tennis World Championship in Miami, Fla. Presently a member of the UI tennis team, he last year earned first team All-Big Ten Honors. During 1972, the Latin American Soccer team for which he played won the Grand League Tournament. After obtaining a degree in Industrial Engineering and an advanced degree in management, Amaya plans to return to Colombia to work for his family's company which manufactures soft drink bottles.

Madalena J. Vignocchi, BUS
 Patricia S. Violas, LAS
 Andrea L. Viravec, COMM
 Tyrone R. Vogel, LAS
 Candice G. Vogt, PE
 Eugene W. Voigt, ENG

Adrienne R. Voise, LAS
 Barbara J. Volden, LAS
 Gary M. VonBargen, ENG
 Suzanne M. Voorhees, BUS
 Victor V. Vosen, BUS
 Jamie L. Vroom, AGR

Jay J. Vroom, AGR
 Joy J. Wacaser, PE
 Michael J. Wade, LAS
 Joan E. Waggoner, BUS
 Carl R. Wagner, ENG
 John A. Wagner III, BUS

Nancy R. Wagoner, PE
 Nancy H. Waitz, LAS
 Nancy A. Walborn, BUS
 Barbara Waldfogel, LAS
 Nancy C. Waldmann, LAS
 Janis L. Waldron, LAS

LuAnn Walker, PE
 Thomas C. Wallace, BUS
 Bette E. Wallerstein, LAS
 James J. Wallner, LAS
 Janet M. Walsh, LAS
 Kim A. Walter, LAS



Joe Fimbianti: Fimbianti is a resident advisor at Newman Hall. He is an Economics major from Chicago. Joe is the 1973 chairman of the Illini Guides Club, which is responsible for new student orientation, and on the Student Speaker's Bureau, which goes into various high schools in the state

to talk to students about the University. He feels that "the University has a lot to do and a lot of lonely and alienated people. If I have done anything, I have tried to allay some of the confusion and loneliness and get students acclimated, if possible."

Noteworthy Senior

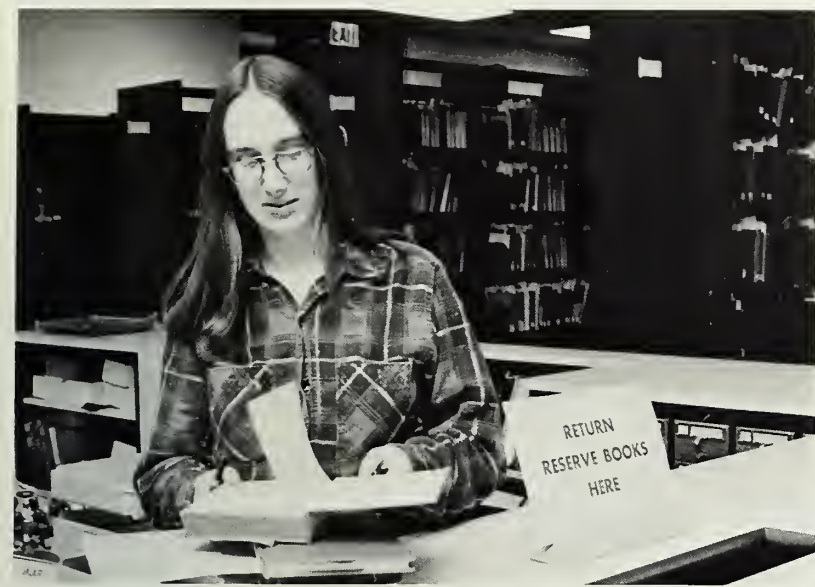
Cathy Lange



Noteworthy Senior

Paula E. Jones: "What I learned, I didn't learn in class, but I didn't mind going." Jones is a News-Editorial major from Dolton. She was the 1972 president of Woman's Week and during the 1972-73 school year lived in an experimental communal housing unit with six other women. Jones tentatively plans to go to graduate school in library science with a computer science emphasis or, as an alternative, work for a discount chain.

Lisa Wigoda



Gretchen A. Walters, LAS
Lawrence W. Walther, BUS
Carol W. Waltz, ED
Paul B. Wangles, BUS
Bradley A. Warady, LAS
Carol S. Warchol, PE

John G. Ward, LAS
Sally S. Wardwell, PE
Michael R. Warfel, LAS
Robin S. Warman, ED
Stuart L. Warren, AGR
Thomas G. Warren, LAS

Marilyn J. Washburn, LAS
Juli B. Wasserman, LAS
Mark I. Wasserman, BUS
Jetta V. Watermann, LAS
Christine A. Watne, ED
James S. Watson, ENG

Marlene S. Watson, LAS
Rodney B. Watson, ENG
Kim S. Watts, COMM
Mae G. Watts, COMM
Martha M. Wax, AGR
Cathy J. Weas, AGR

Ronald J. Weaver, ENG
Marjorie E. Weeks, LAS
Stephen C. Weeks, FAA
Laura M. Weger, LAS
Johna E. Weigel, ED
Judith W. Weinstock, LAS

Steven R. Weinstock, ENG
LeeAnn Weislow, PE
Donna R. Weiss, PE
Virginia Weitz, ED
Sandford J. Weitzbuch, LAS
Brad M. Welch, BUS

Noteworthy Senior

Ann Penstone: During her Junior year, Penstone was chairman of WESA (Women's Extramural Sports Assoc.). She has been active in the movement to expand women's sports on campus beyond the intramural level, giving them equal status to men's sports. Penstone is a Physical Education major and hopes to teach and coach in a high school. She was also ranked as one of the Outstanding College Athletes of America in 1973.

John Doody



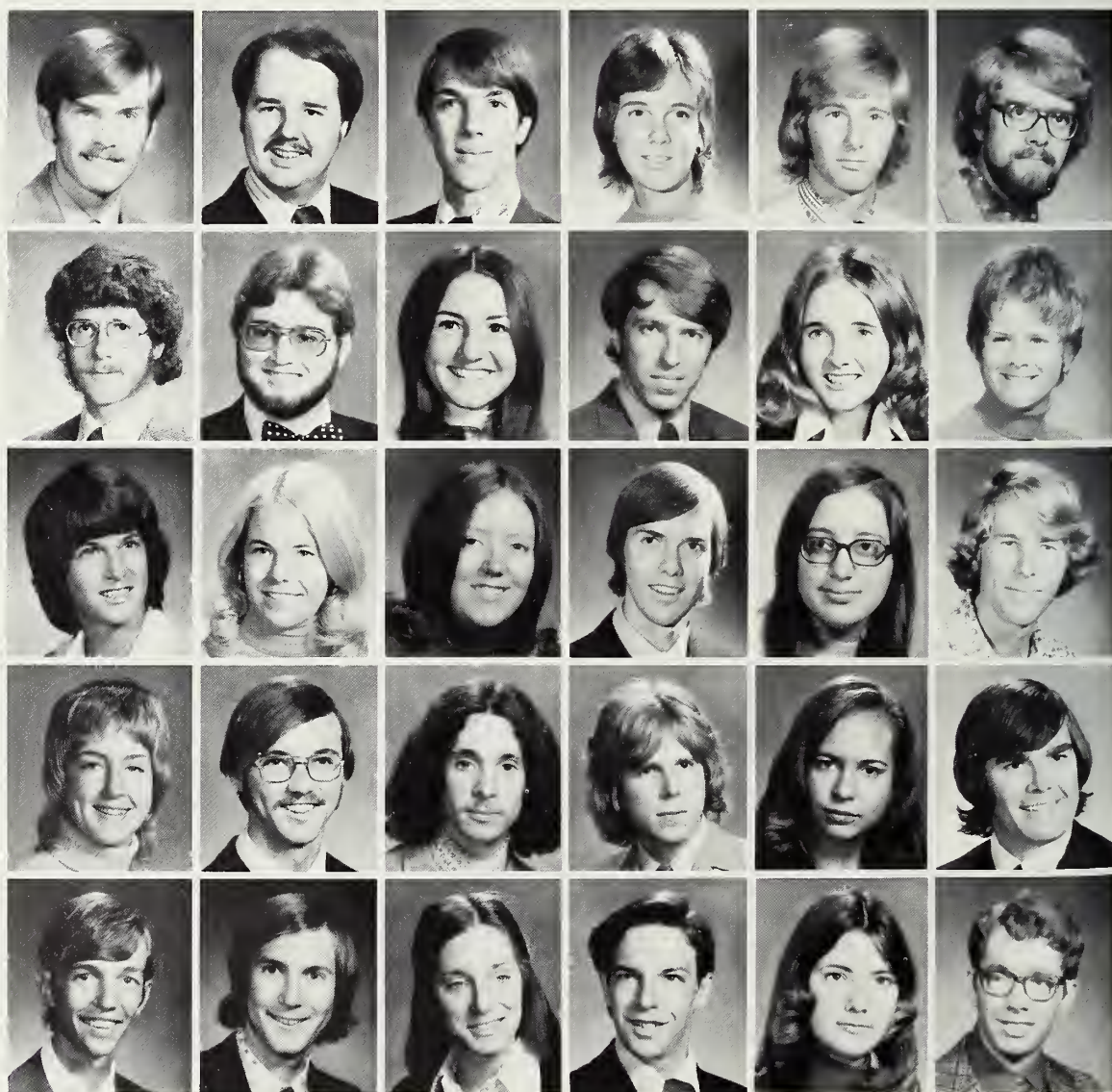
Weston J. Welker, LAS
Steven H. Wellhausen, ENG
Leon W. Wendte, ENG
Jeanne M. Wenzel, LAS
Lyndon A. Werner, AGR
James R. Wessely, LAS

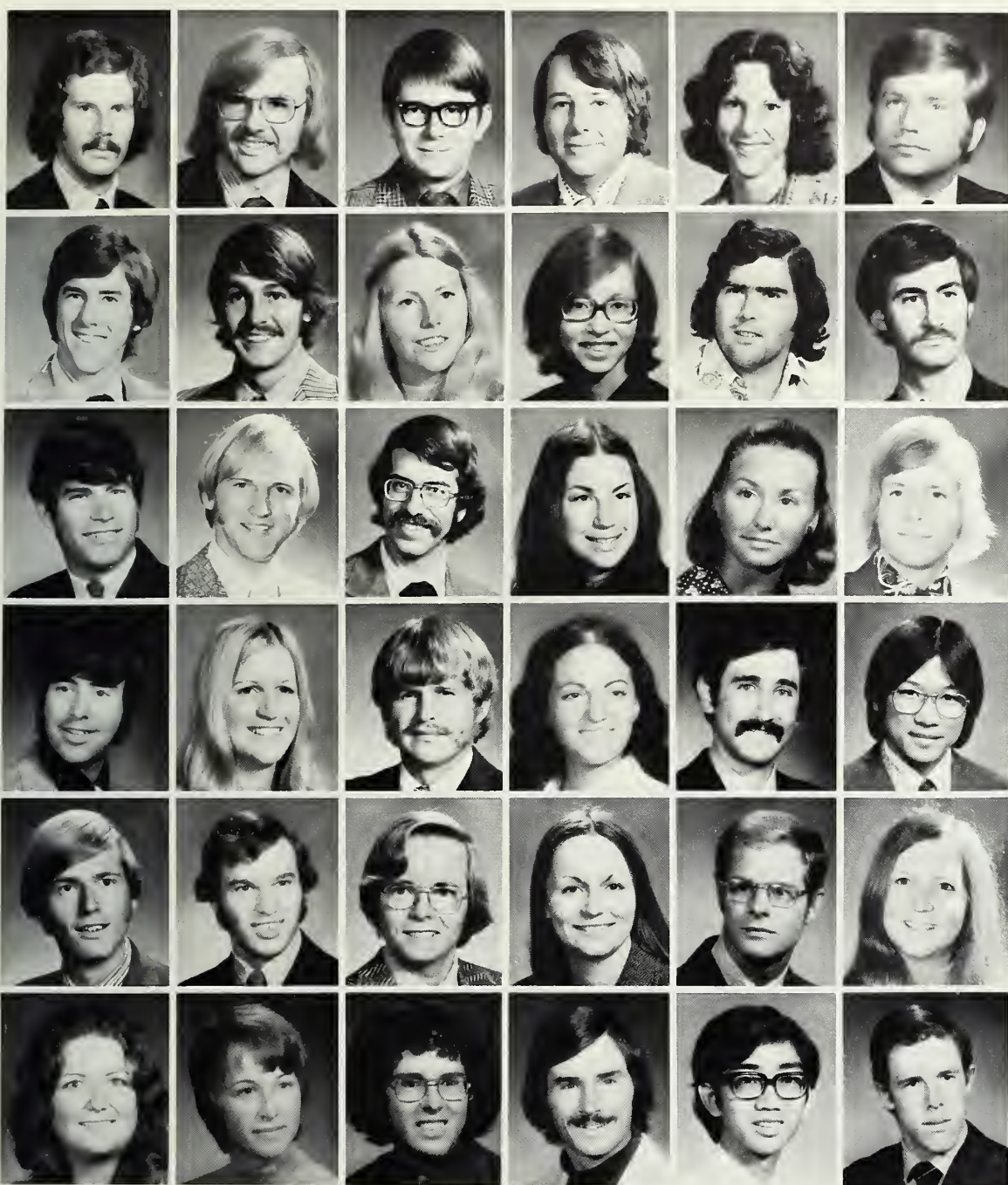
Steven L. Weygandt, ENG
David H. White, LAS
Karen S. White, PE
Richard J. White, ENG
Donna J. Whitely, AGR
Jane E. Whitnell, LAS

Susan D. Whitney, PE
Lynn Whitson, ED
Lynn E. Wickert, LAS
Robert H. Wicklein, ENG
Mary M. Wicoff, COMM
Charles A. Wideburg, LAS

Gloria G. Wiegman, PE
Lawrence L. Wierer, BUS
William H. Wiggs, BUS
Royce J. Wikholm, ENG
Jane L. Williams, LAS
Kenneth L. Williams, LAS

Ronald C. Williams, AGR
Thomas A. Williams, LAS
Marilyn K. Williamson, LAS
Howard W. Wills, COMM
Anne M. Wilson, LAS
Reed J. Wilson, AGR





Robert A. Wilson, BUS
 Scott C. Wilson, FAA
 Richard O. Willis, AGR
 Scott A. Windmiller, BUS
 Susan K. Windmiller, LAS
 Richard E. Winer, BUS

Joel A. Winick, LAS
 Robert W. Winkleblack, ED
 Karen J. Winslow, ED
 Carolin L. Winter, LAS
 Dale D. Winter, ENG
 Michael J. Winter, LAS

Steven R. Winter, LAS
 Wesley D. Winter, AGR
 Jack R. Wise, FAA
 Berdine S. Wishne, LAS
 Charmaine Wisniewski, ENG
 John P. Wittenauer, ENG

Bruce H. Wittenstein, LAS
 Diana C. Wolf, LAS
 Randy C. Wolf, AGR
 Sandra A. Wolf, LAS
 Stephen S. Wolff, ENG
 Bert K. W. Wong, LAS

Harold J. Wood, BUS
 Kenneth C. Wood, ENG
 William S. Wood, LAS
 Candace M. Woosley, LAS
 Paul D. Worley, BUS
 Sandra E. Worthley, ED

Jayne R. Wright, LAS
 Kathleen S. Wuerth, LAS
 Gary M. York, BUS
 Robert T. York, BUS
 Kar-Keung D. Young, ENG
 Michael J. Young, LAS



Benny Sieu

Noteworthy Senior

Jim Steffen: At the 1973 Engineering Open House, Steffen received third prize for his demonstration of the assimilation of vehicle dynamics on an analogous computer (showing that all cars ride equally smooth when going over railroad ties, etc.). The American Society of Agricultural Engineers, Chicago section, last year, presented him with a scholarship as the outstanding junior in agricultural engineering. Steffen is the fall '73 president of the student branch of this organization. He is a native of Carlock and plans to work in the design of heavy farm or plant operations equipment.

Noteworthy Senior

Beverly Limestall: In the Accounting curriculum, Limestall is on the IUSA board. She is currently vice-chairperson of the committee on building utilization and on the finance committee which approves IUSA's budget. She shares, with other student board members, 50 percent control over Illini Union policy, in cooperation with the Union's director. Limestall has done bookkeeping for local political campaigns and county board elections. She would like to eventually do public sector accounting for non-profit organizations.

Jon Langham



Michael P. Young, LAS
Bruce G. Yount, LAS
Sara J. Yousling, FAA
Marilyn J. Yunker, AGR
Stanley S. Zabek, BUS
Daniel R. Zebarth, BUS

Barbara J. Zeiters, ED
Joan L. Zelent, LAS
Dennis J. Zellerman, LAS
Robert J. Zeni, COMM
Christena S. Ziegler, LAS
Lucy E. Ziegweid, LAS

David R. Zielke, BUS
Lawrence M. Zinkiewicz, LAS
Debra A. Zirlin, LAS
Barbara S. Zlatin, LAS
Kenneth O. Zoline, ENG
Joe A. Zorn, AGR

Sharor L. Zorn, PE
John M. Zube, BUS
Barbara A. Zubak, LAS
Alan J. Zucker, LAS
Kathie L. Zuk, LAS
Paul R. Zukor, BUS



Behind the Greek Myth

by Ross Miller

Everyone knows — or has heard — what fantastic “keggers” frats have and appreciates the diversion of a Greek sponsored street dance. Sororities maintain an active social schedule as well. A result has been the voicing of some rather caustic criticisms, especially among non-Greek students, of the Greek system as too socially oriented and cliquish.

In an attempt to overcome these criticisms, and as the continuation of past, but seldom-publicized activities, the two major Greek organizations on campus, the Inter-Fraternity Council (IFC) and Panhellenic Council, as well as individual houses, have become involved in a series of campus and community-oriented projects.

One such IFC project, sponsored by Alpha Gamma Rho fraternity was the Foxy Lady contest, the final activity of October's Greek Week. Eighteen girls, one selected from each of the participating sororities, were considered on the basis of first impressions made upon the judges, Bob Blackman and Harv Schmidt, the University's football and basketball coaches.

Held at Chances R, the event raised a \$500 profit through ticket sales. IFC distributed the money equally to the Athletic Association's Grants-in-Aid program and Gemini House, a drug counseling center. Gemini House, plagued by financial problems, had received a \$1,000 gift from IFC and

Panhell the previous spring as well.

IFC was involved in organizing the “mini-blood drives” in cooperation with Volunteer Illini Projects (VIP). John Stevens, special projects chairman for IFC, said individual houses were given a block of appointments to fill at the Champaign County Blood Bank. The project was expected to collect 750 pints of blood, with a participation rate of 60 per cent among the members of the 15-20 fraternities involved.

The Leukemia Reserch Foundation received nearly \$1,000 as the result of an IFC sponored door-to-door collection campaign. Organized as an inter-house contest, with a prize determined by the largest house collection, the project attracted 175 volunteers.

A Christmas canned goods drive, sponsored by Phi Gamma Delta, in cooperation with the Salvation Army, succeeded in collecting 6,600 cans for distribution among the area's needy.

Several clean-up projects are sponsored each year by Phi Delta Theta. During January's “Help Week”, pledges were sent to scrub and clean the Champaign County Nursing Home. Phi Delts also cleaned and painted Champaign's Public Works garage, which stores the city's park equipment and assisted in setting up the Urbana Clothing Store. Sponsored by the Urbana Board of Education, the store provides low-cost, second-hand clothing for the city's poor.

In addition to these projects, most of which are planned to become annual events, several Halloween and Christmas parties are held each year for the benefit of underprivileged children. IFC has also donated its office staff and a phone for this service, names and phones numbers are recorded to enable the sponsors to return the calls and set up an appointment time.

Probably the largest and most successful IFC related project was Zeta Beta Tau's “Dance for Those Who Can't.” Nationally, the project collected \$250,000 for the benefit of muscular dystrophy. The local dance alone accounted for \$48,000 of this total.

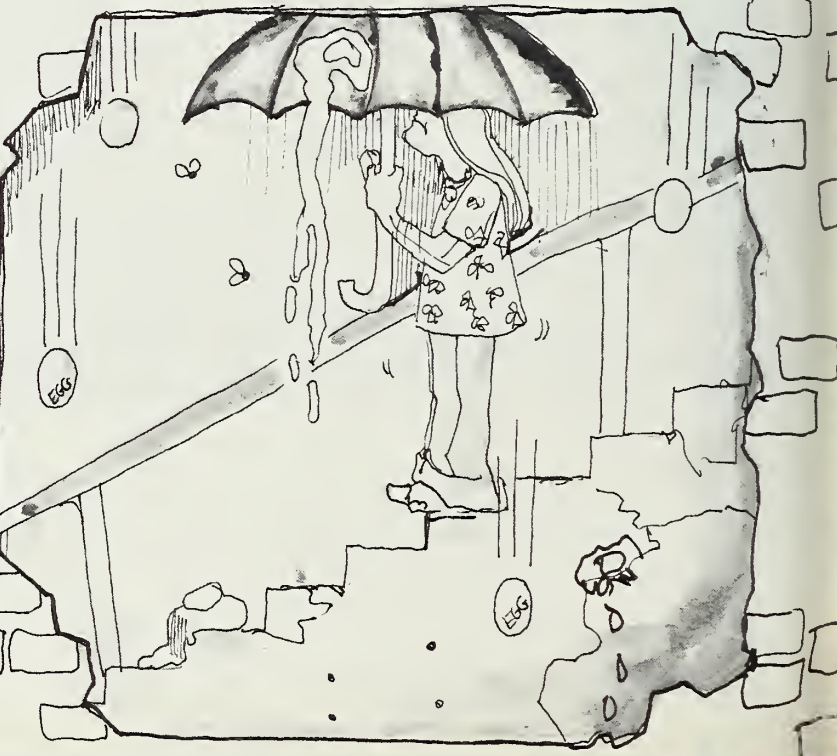
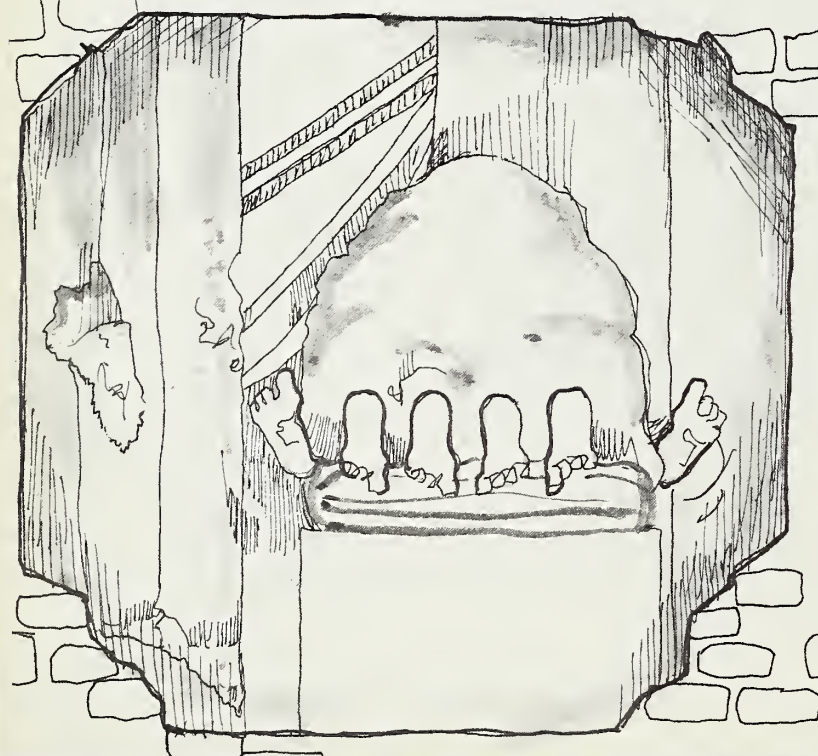
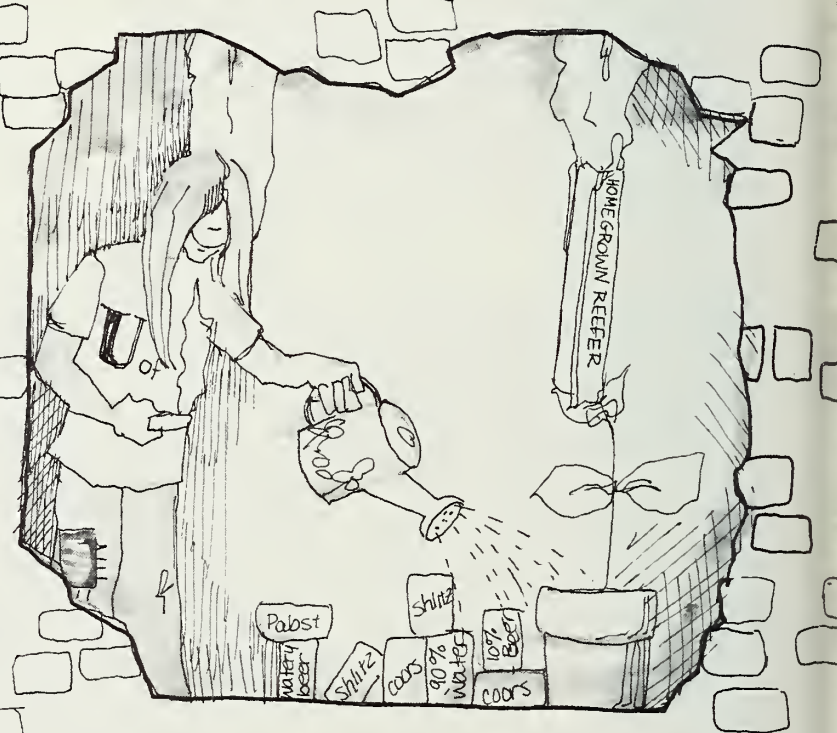
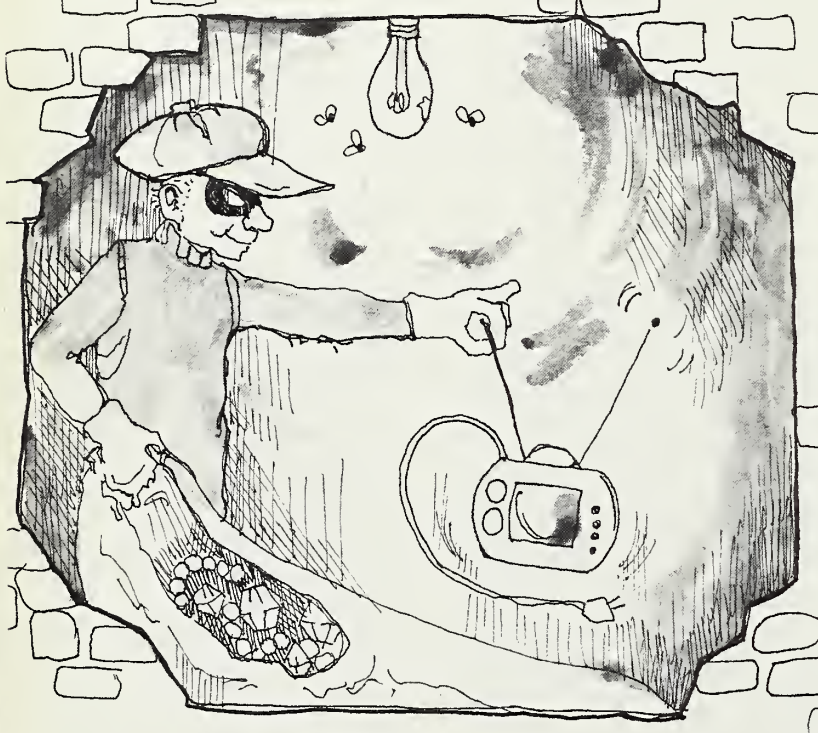
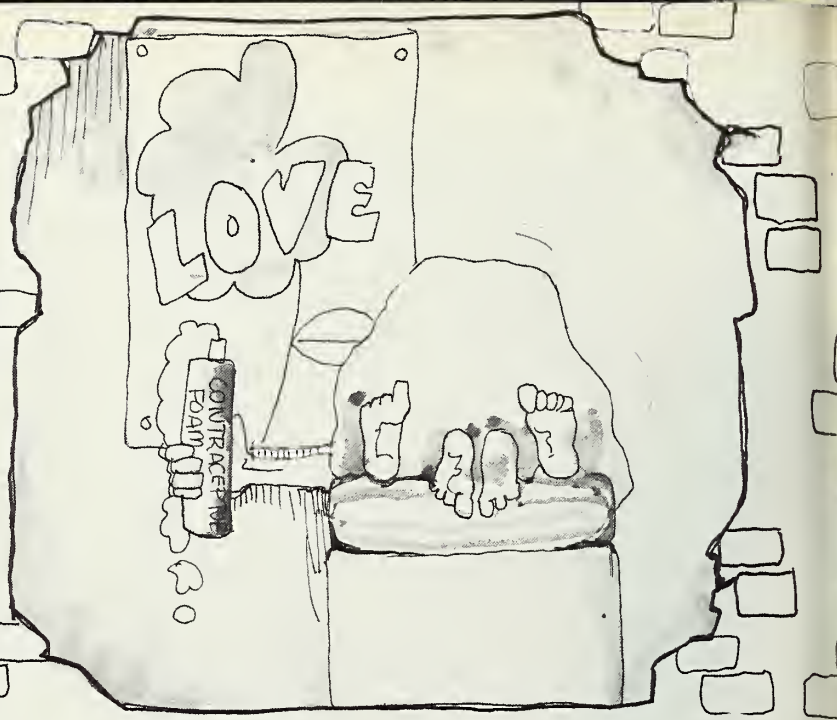
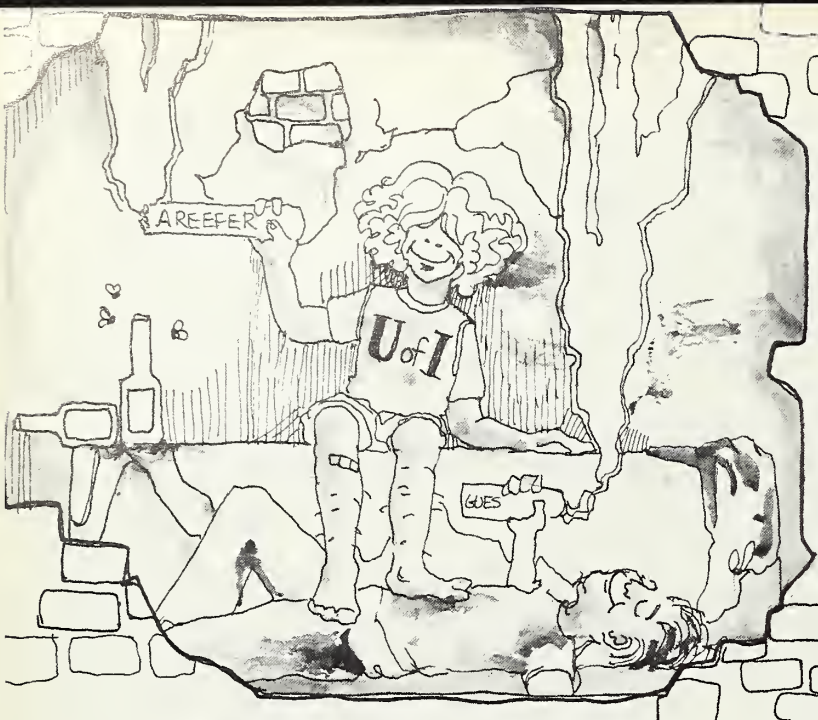
Panhell has maintained an equally active service role, mainly in women-oriented projects. The largest women's organization on campus, numbering 2,500 members, Panhell raises funds for these projects through membership dues of \$1.50 per semester.

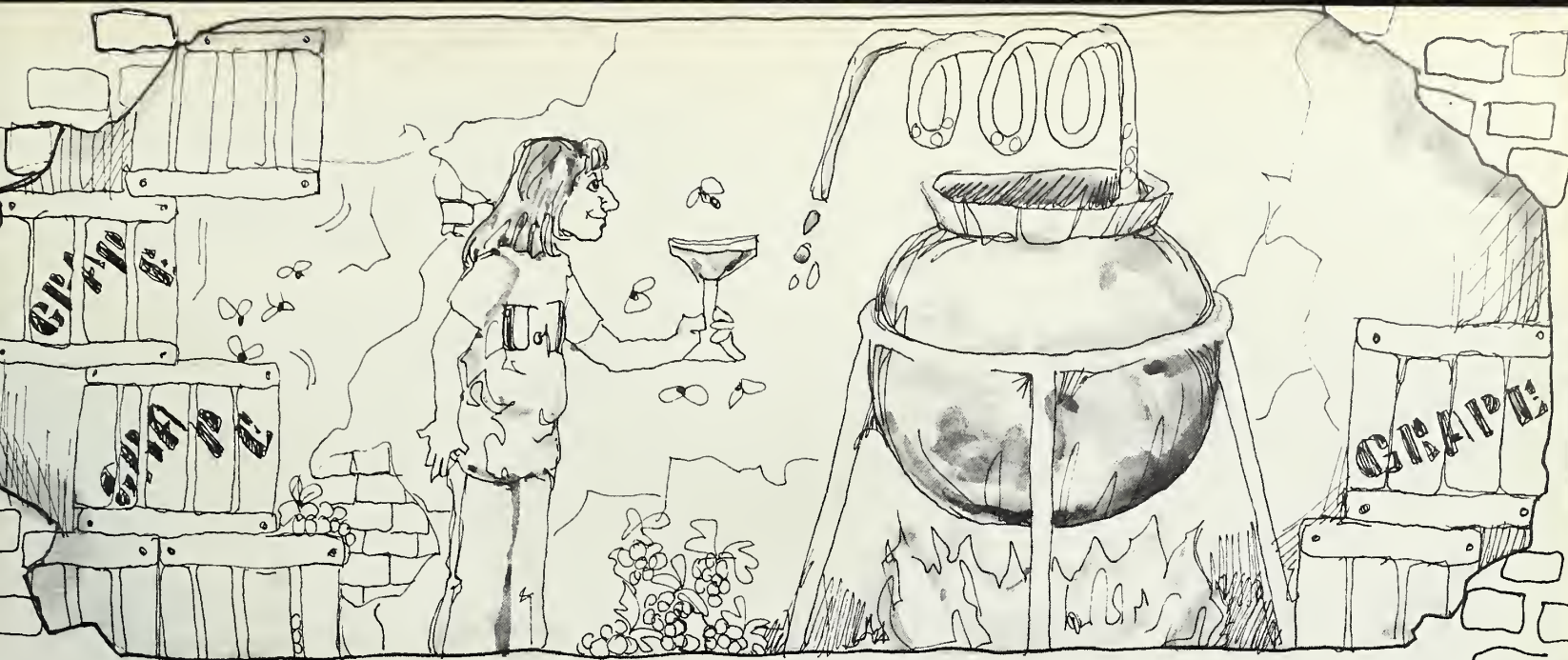
Last spring, Panhell donated \$500 to the Women's Week Committee. The money was used to sponsor a women's film festival as part of the week's activities.

Women Against Rape, organized as a result of the increase of campus area rapes, received a \$400 Panhell donation and organizational help in October. A \$150 gift was made to VIP to cover the cost of its annual Christmas party, which Panhell helped sponsor. In addition, Panhell makes an annual donation of \$150 to VIP.

In March, Panhell spent \$1,500 on the Career Development Program. This year marked the first time the program was under full Panhell sponsorship. The main thrust of the program is to inform high school senior girls of career opportunities and possible majors. Girls intending to enter the University are invited down for a Saturday at which time they view films, hear talks and ask questions.

Panhell, IFC and individual houses, despite the popular view of the Greek system as a social clique do perform a valuable service role to the campus and the community.





Shortly before Christmas vacation, state Representative John Hirschfeld decided to take a walk through a University dormitory. Traveling incognito, he posed as a student by donning a blue and orange jacket. (Although he claimed to prefer Notre Dame colors to ours.) After a number of persons suggested it was illegal to walk uninvited and unescorted through a University dormitory, he insisted he was escorted at all times.

Following his alleged "scenic" tour, Hirschfeld called the Champaign-Urbana News-Gazette and read them one of the most outrageous descriptions of a dormitory ever concocted, which they printed. The Daily Illini and a number of politicians were quick to accuse Hirschfeld of political sensationalism. The DI also reprinted a speech Hirschfeld delivered at a Douglas County Soil and Water Conservation District meeting in Tuscola, Ill.

Among other things Hirschfeld claimed to have seen 75-80 used or partially used packages of birth control pills, vile writing on walls and nearly \$30,000 of vandalism damage. He termed University dormitories "glorified brothels."

Among his other statements were:

"In the lounges ... there were beer cans ... whisky, wine ..."

"The doors had been set fire to ... "The bulletin boards had been set fire to ..."

"I couldn't walk down the stairway. They were dropping light bulbs and eggs."

"I think Watergate and the other problems that this country faces ... result from what is going on at the University of Illinois."

And while continually stating that he wasn't attacking the University in order to win the vote of the locals, Hirschfeld told the people in Douglas county, "If I make it back to Springfield ... I'm going to vote primarily the way I think the people in Douglas, Moultrie and rural Champaign want me to vote."

Nina Ovrin here illustrates the way a University dorm must have appeared to our local representative. Most of us who have spent at least a year in the dorms, rather than an afternoon, have a little different picture.

Hirschfeldian Dormitory

Groups Signal Change in Campus Mood

by Jetta Elston

The life of a bookworm ain't bad. Unless amidst the march of time and the flow of knowledge, a social diversion presents itself as an irresistible alternative.

The Greeks and independent houses, service organizations and honoraries offer the opportunity to belong and identify with a group. It seems the campus mood of this decade has moved away from the "anti", which prefixed all causes during the militant '60s and toward "togetherness" within a well-defined group.

The fad, hazing is alive and well, despite popular belief — though such antics are not widely advertised when recruiting potential membership. The last fraternity pledge to vomit is a candidate for 'most valuable pledge' by the active brothers. Lesser stunts range from general clean-up of the house to "streaking" (running nude) around a dorm to an initiation night drunk at the local bars.

However, the Greek image is diversified. During the past year, Champaign-Urbana need not have been wary of Greeks bearing gifts. Christmas baskets of canned goods distributed to needy families were collected by the Fiji brothers. Acacia devised a "spook walk" in Crystal Lake Park for

the city's costumed halflings. The Heart Fund profited from the annual Sigma Phi Epsilon car smash. Pi Beta Phi, Gamma Phi Beta and Alpha Sigma Phi collected trick-or-treat money for UNICEF. In 1975, Kappa Delta and Kappa Delta Rho will sponsor the "Rock to Roll Over Cancer" dance marathon.

Between philanthropy and classes, formal dinners, dances, pledge initiations and rush filled much of the remaining free time. Intra-mural sports were a way of life for many houses. Delta Chi and Sigma Alpha Mu sponsored fall football tournaments in addition to "regular season play." Delta Chi captured the orange division football title in the fraternity league, as did Alpha Delta Pi in the women's league. An all-Greek Olympics, in the fall, paired sororites and fraternities in such skilled events as tricycle races and tug-of-wars.

Gamma Phi Beta, the only chartered sorority on campus, and Kappa Alpha Psi celebrated 60 years of organized life at the University this year. Phi Sigma Sigma and Delta Chi both marked the 50th year of their charter. Alpha Kappa Alpha, a social and service sorority, also celebrated its 60-year anniversary.

This year showed a definite rise in dormitory and independent house loyalty. As the "alternatives" women with a background in 4-H chose to live at the 4-H House and men in agriculture or related fields preferred Illi-Dell. Church-affiliated houses include Presby Hall and Koinonia, a Baptist sponsored co-op. Newman House, Newman Hall, Calhoun Hall, The Other Place and Hendrick House are privately-owned student housing.

Service organizations and honorary societies are not oriented around the living unit. Instead, they provide inter-relations among members sharing common interests or goals. Alpha Phi Omega is a national service organization. Its members voluntarily canvassed the Twin Cities for Project Break-thru, a disabled persons' action group. Pershing Rifles is a tri-service honor society which furnishes the color guard for University sports events and conventions. The Illinettes provide entertainment during halftime at football and basketball games.

Alpha Lambda Delta, a national freshmen women's honorary, commemorated 50 years of University activity by planting a tree on campus and instituting the Miriam A. Shelden Fellowship, available to its members in graduate school. Shorter Board is a senior women's scholastic and activity honorary. This year they raised money for the YMCA Pal Program.

Chi Gamma Iota (ex-GI) is a scholastic honorary for veterans. It was started at the University in 1946 to help WWII GIs make the transition back to college life. Delta Sigma Pi is a professional business fraternity which presented this year a public forum on the commercial world by providing guest speakers, field trips and a variety of information to its members.

These organizations represent the diversity of the University's social groupings. Each of the following pages was financed by the particular group shown. A minimal sum covered only printing costs. It was hoped that these pages would be an adequate over-view of potential opportunities for student involvement at the University. Unfortunately, due to apathy, financial trouble or general disinterest, only the 20 sororities are fully represented.

Acacia



Front Row: Jim Casagrande, Steve Schumacher, Jim Slamp, Dave Winship, Stuart Warren, Mike Freie, Al Jacobs, Del Brown, Dave Uhlenhop, Russ Perisho, Greg Fisher, George Tokarchick, Gary Hinson, Rick Levan, Larry Kinzer, Rick Ireland, Bob Conner, Paul Rigby, John McDonald, Mark Marsaglia, Joe Main, Pat McAtee, Fred Brightbill, Steve Hoffner, Mark Blasco, Phil Chapman, Mark Sramek, Mike Amling, Terry Greiner. **Second Row:** Dan Roosevelt, Jim Wright, Jim Murowchick, Jose Carpio, John Heidinger, Bob Farley, Mike Alcorn, Mead Babcock, Rick Burd, Ralph Rhodes, Ron

Schmitt, Mike Mixon, Todd Porter, John Sullivan, John Mugerdtchian, Scott Pemberton, Dennis Young, John Farnsworth, Dennis Pate, Steve Davidson, Chuck Spelman, Bill Miller, Mark Read, Dave Thies, Mike Meier, Gary Gutgesell, Jim Rogers, Tom Ratko, Paul Ruby, Eldon Olson, Ron Bryant, John Burton, Bruce Warren, Marc Lavelle, Dave Cole, Mike Follmer. **Not pictured:** Joel Winick, Steve Ozimek, Steve Hays, Rich Guinn, Bob Comerford, Jack May, John Wessner, Dave Klaus, Tom Murray, Dan Borta.

Alpha Chi Omega



Front Row: Darla Gniewek, Connie Dayment, Gale Roth — President, Darlene Milo — 1st Vice President, Terri Guerin. **Second Row:** Debbie Nelson, Maureen McConnell — Pledge Trainer, Susy Hannibal, Connie Pickrell. **Third Row:** Monique Gonczy — Assistant Rush Chairman, Susie Hayes, Diane Wendell, Cindy Cane, Kris Vlcek — House Manager, Kathy Cottong. **Fourth Row:** Joyce Ubell, Suzanne LaPlaca — Assistant Pledge Trainer, Connie White, Linda McCall, Diane Bolin, Lisa Pesavento, Sherry Thomas, Karen Tokarczyk — Rush Chairman, Nancy Wagoner, Julie Niebergall —

Treasurer, Mary Paroubek. **Fifth Row:** Diane Olsen, Sandy Pritchett, Beth Shay, Luann Walker, Pat Steinhaus, Linda Stubbs, Jackie Mihelic, Bridget Carter, Therese Neylon. **Sixth Row:** Debbie Mail, Mindy Meehling — Assistant Treasurer, Suzie Carter, Nancy Kron, Linda Lowy, Laurel Thumm — Social Chairman, Linda Baldwin — Secretary, Carla Dillow, Kay Peterson, Cheryl Vedrine, Margaret King, Dalena Kemna, Barb Coveny, Sandi Ward. **Not pictured:** Nancy Eberhardt, India Keen, Val Neal, Marsha Schniedwind, Joie Tonyan.

Alpha Chi Rho



Front Row: Bruce Lindemann, Gerald Gentes, Randy Bisping, Russ Proch, Bob Schmisser, Rick Shimkus, Gerald Heisner, Tim Duez, Jim Reedy, Tom Johnson, Steve Johnson, Brad Lapayne, Carl Amrhein, Jim Steinmetz, Joe Mellske, Greg Geilman, Daryl Lindemann. **Second Row:** Dan Dreimeyer, Gordon Fujimoto, Barry Jesse, Guy Agostino, Gary Knosher, Mike

Bruins, Steve Miller, Ed Barry, Gerald Cann, Richard Slowikowski, John Kujawa, Mike Richards, Victor Loitz, Fred Sturmer, Larry Christiansen, Tom Samland, Carl Germain, Richard Sturm, Roger Clemens, Rick Turney, Joe Campanella, Ron Balasz.

Alpha Delta Phi



Front Row: Tom Epplin, Dave Crawford. **Second Row:** Jim Turner, Mark McDaniel, Tom Emerson, Rich Brower — Social Chairman, Mike Mathieson — Auditor, Ed McElroy — Social Chairman, Bill Greenseth. **Third Row:** Brain McCarthy, Bob Peterson, Paul Zurowski, Phil Lamont, Steve Malysiak, Greg Yount, Jim Mitchell, Ed Malysiak, Rich Horn — President. **Fourth Row:** Curt Masters — Auditor, Jim Maurer, Scott Lane, Bill Kerney, Steve Moore, Pat Thomas, Colin Jack, Dan Usiak, Will Coolley — Recording Secretary. **Fifth Row:** Scott Martin, Rob Shultz, Dave Shawler, Larry

Ebersol — Pledge Trainer, Jeff Herberts, Mark Johnson, Dave Rensing, Gary Ourada, Dean Grossman, Ed Flynn, Rick Emerson. **Sixth Row:** Martin Kauchak, Jeff Mikes, Greg Pearce, Jack Livvix, Jim Sjoreen, Fred Yonke, Randy Welsh, Dave Staub — Vice President, Dave Smolen — Corresponding Secretary. **Seventh Row:** John Correll, Dan Rawlins, Tom McDaniel. **Not pictured:** Mike Davis, Mike Gnavi, Ed Weston, Tom Zakosek, Bill Oberholtzer, Cliff Halpin, Bob Vernon, John Cantrell, Vic Tesdall.

Alpha Delta Pi



Front Row: Pat Carnegie, Gloria Moraz, Sandy Young, Diane Schaller, Anne Grabski, Pam Lairn, Laurie Tskyama, Nancy Conniff, Dale Leichti, Pam Tarr. **Second Row:** Mandy DeYoung, Liz Armstrong, Kathy Pegoraro, Terry Spitzer, Cindy Leighton, Jody Brehman, Deb Wilcoxon, Tracey Bishop. **Third Row:** Karen Williams, Deb Wijas, Lynn Wickert, Linda McCurdy, Candy Vogt, Kit Brockett, Terry Romine, Peg Midstoke, Mindy Tate, Jan Resler, Jill Luckmann. **Fourth Row:** Donna Cuttone — Vice Presi-

dent, Barb Lake, Barb Hildebrand — Social Chairman, Martha Howard, Jo Tibbetts — President, Kathy Weith, Jean Stewart, Karen Leigh — Vice President, Myra Gouvé — House Mother, Mary Pautler, Susie Jurrow. **Fifth Row:** Sue Shade, Mary Ann Edwards, Linda Pe, Dina Arrigo, Karla Spreke, Sue Kuriga — Secretary, Jill Price, Lori Herrmann, Barb Kerkove. **Not pictured:** Barb Given, Marcia Palmeri, Jan Colbet, Beth Hinton, Sue Satterthwaite, Sue Whitney.

Alpha Epsilon Phi



Front Row: Susie Marcus, Lori Freedberg — Vice President, Lynn Field, Melanie Miller, Lynn Kurtz, Debbie Kahn, Julie Lottman, Sandy Strauss, Sandie Dribin. **Second Row:** Pam Gritton — Secretary, Harriet Bank — Rush Chairman, Maxine Barnett, Evan Maling, Gail Abrahams, Debbie Lansky, Jerri Zucker — Social Chairman, Judy Keidan, Gale Goldstick, Freyda Schwartz, Stevi Silverman. **Third Row:** Anne Cohne — Pledge Trainer, Tina Bernstein, Peggy Mamlok, Mary Shefsky — Treasurer, Sandy

Goldberg, Audrey Levinson, Linda Levine, Andee Albaum — House Manager, Marla Brown, Susie Silverberg, Lilian Kachel — Scholarship and Standards Chairman, Sandy Schwartz, Sharon Mittelman, JoAnna Charnes. **Fourth Row:** Shelley Gershenson, Susie Weinstein — President, Toni Ellis — Rush Chairman, Caryn Bark, Janis Karp, Laurie Shindles, Darcy Adler, Barb Silverman, Ila Harris, Caryn Friedman, Karen Kovarsky, Robin Warman, Charlene Kantor.

Alpha Gamma Delta



Front Row: Sue Pretnar, Cathy Smith, Jan Ambry, Pat Rice, Joanna Zupanic, Nancy Moody, Debbie Ebers. **Second Row:** Gayle Pettit, Linda Novak, Linda Weiss, Cynde Jahneke, Mary Ann Morrison, Mrs. Louella Horn, Peggy Martin, Claudia Hirsch, Kathy Kalinak, Joelle Soepker, Joan Zelent, Sue Maggio, Pam Thomann. **Third Row:** Robbi Stevenson, Randee Ozuk, Lynn Fischer, Barb Gainey, Linda Johnson, Kathy O'Dekirk, Cindy Nelson, Holly McLean, Karen Dunn, Kit Stoutenborough, April Sochaki, Kay

Thompson, Jan Blair, Sara Hansen, Nancy Reuhl, Debbie Nikrin, Becky Pruitt, Pat Cordogan, Nancy Butz, Lynn Kirk, Sue Alcorn, Debbie Turner, Nancy Lorey, Pat Wohlhutter, Sherri Jones. **Fourth Row:** Sue Riddle, Sheryl Hanley, Marcia Browne, Linda Oppenheimer, Leslie Shimmmin, Diane Lesieki, Babs Ostrander, Sue Sasuta, Gail Fullerton, Linda Rugen, Sandy Worthley.

Alpha Gamma Rho



Front Row: Scott Will, Jeff Colglazier, Tim Benjamin. **On the Rail:** Gerry Peterson, Steve Schel, Jim Geiger, Roger Naylor, Gary Holt, Tim Roth, Steve Rosengren, Dave McLaughlin, Tom Painter, Bill Whipple, Rich Vogen, Mike Dittmer, Fred Roth, Jim Sibley, Al Lickart, Steve Catlin, Bill Bishop, Chuck Alexander. **Third Row:** Mike Krause, Joel Goetz, Doug Henderson, Chuck Wanner, Paul Burns, Dave Larson, Bob Welsh, Mark Tomm, Gary Ohlinger, Lenny Little, Don Rosengren, Stan Harper, Dave

Caldwell, Mike Bitter. **Fourth Row:** Jim Davies, Jim Rafferty, Todd Burrus, Bill Nice, Chris Lower. **Fifth Row:** John Kenmis, Bob Letterly, Jim Hanks, Norm Larson, Jeff Snyder, Jim Foley, Ted Shrimp, Mike Brennemann, Dell McCoy, Gary Horsley, Joel Book, Dick Hahn, Dan Koster, Rich Cramsey, Mike Clark, Steve Pigg, Ron White, John Davies, Jon Clark, Jon Jeckel, Bill Nelson, Greg Elliot, Greg Miller, John Obryan, Carlton Gabel. **Sixth Row:** John Waddel, Dale Edgecombe, Dwight Huffstutler.

Alpha Omicron Pi



Front Row: Charmaine Esposito, Pam Schaede, Kathi Koenig. **Second Row:** Linda Krausz, Peggy Knapic, Sher Swaim, Judy Henek, Cindy Blahnik, Mrs. Geneva Bostic, Cathy Guthrie, Leslie Merrill, Lynn Cain, Barb Volden. **Third Row:** Suzanne Meyer, Rosie Brill, Vivian Hernandez, Linda Brownfield, Nancy Adams, Jan Ford, Barb Schotemeyer, Cella Stisser, Carmen Carlton, Nancy Higgins, Mary Bienneman, Alicia Kalinski, Nancy Crump

Fourth Row: Carol Conrad, Ellen Ebert, Michele Paddick, Suzanne Larson. **Fifth Row:** Polly Weingartner, Patti Veitch, Barb Paakh, Nancy Davis, Jackie Heinen, Cathy Aplington, Judy Anderson, Gayle Kremers, Ginny Wilson. **Sixth Row:** Jane Cantieri, Judy Michels, Julie Stone, Sue Cunningham, Linda Diedrich, Janie Little, Jan Harshfield, JoEllen Francis.

Alpha Phi



Front Row: Marie Gorski, Lynn Olson, Kathy Cunningham, Mary Rourke, Tally Turek, Mary Ann Van Hook, Patti East, Barb Zubak. **Second Row:** Jeanie Power, Mary Ianni, Gail Prochaska, Lynne Murphy, Debbie Coffing, Kim Howard, Barb Hadraba, Marlyn Ligner, Kathy Kohlbacher, Maureen McDonald. **Third Row:** Sally Brown, Margie Justus, Arlene Zimmerman, Cindy Knuth, Sue Schreckengost, Pat Eckerle, Pam Lehpamer, Debbie Brandt. **Fourth Row:** Pat Rohrer, Jim Nelson, Mrs. Hathaway, Sue Blandford, Marcia Sharp, Emily Hull, Lisa Luthy, Darlene Kotowski, Marty

Morris, Jane Hays, Marie Ellinger, Diane Kuchen, Gayle Guthrie, Greta Hermanson, Jody Hadraba, Marcia Court. **Fifth Row:** Susie McNamara, Nancy Barshinger, Jackie Kies, Kim Watts, Pam Parks. **Sixth Row:** Barb McNamee, Deb Brooks, Chris Lucik, Sallie Schraidt, Kathy Fencl, Annie Boesen, Betsy Cagney, Patty Arnold, Peggy McCarthy, Peggy Odling. **Not pictured:** Beth Baker, Mary Alice Egan, Patti Poulos, Shelli Stockbarger, Sher Watts, Chris Wilson, Marti Yearsly.

Alpha Tau Omega



Front Row: Mike Mayville, Cliff Emons, Dave Lunistedt, Larry Jones, Rick Peekel, Mark Faber, Mark Ehrhart, Bill Ganey, Dave Peterson, Bob Covoto, Doug Laux, Terry Kelly, Tim Carson, Dave Timson, Gary Ruik, Jeff Edman, Mark Greenleaf, Bill Gold. **Second Row:** Dave Seiler, Jack Dombroski, Bill Barry. **Third Row:** Steve Lamb, Ray Laughlin, Bruce Orr, John Hook, Dan Taylor, Nobel Olsen, Bob Franklin, Kirk Jenson, Jay Fregeau, Ron Ewing, Mike Tolzien, Don Armstrong, Gerry Kostelny, Bill Paul, Bar-

ry Haas. **Fourth Row:** Roger Sipple, Randy Roeing, Steve Panky, Gary Dean, Jack Kubik, Rick Steinkamp, Gary Burnett, Rick Zalatoris, Jay Zajicek, Jeff Miller, Norb Polacek, Ed Sievers, Rick Cheever, Bob Mathias, Brian Ogg, Terry Simmens, Lindell VanDyke, Bill Erickson, Joe Mais, Tom Stewart, Dave Pesavento, Scott Krieger, Steve Shelby, Bob Duginger, Ron Sensenbrenner, Jim Haanish, Jim Barbaur, Dave Couskey, Mark Hochman, Scott Hemphill.

Alpha Xi Delta



Front Row: Myra Radoyevich, Debbie Sullivan, Moya Gallagher, Michelle Janis, Georgia Philippe, Barb Sartain, Barbara Hermann, Ken Sartain, Linda Harmeson, Karen Leesman, Beth Foil, Lynn Davidson. **Second Row:** Becki Blonn, Kathy Ewing, Sue Hooker, Diane Eby, Dotti Cihlar, Lisa Hall, Cathy Graffy, Joyce Reichart, Cindy Sheppelman, Nancy Hinrichs, Molly Mc-

Cartney. **Third Row:** Melissa Pruet, Virginia Valadka, Jennifer Bristow. **Top:** Linda Jayne. **Not pictured:** JoAnn Provenzano, Heather Hunley, Donna Evans, Hodge and Zonker, Marcia Anderson, Marti Brown, Barb Heinz.

Beta Sigma Psi



Front Row: Steve Engel, Leon Wendte, Marty Remus, Jim Davis, Luther Leesman. **Second Row:** Dave Zierath, Dave Gustafson, Steve Neunaber, Bill Zipay, Dave Ward, John Anderson, Noel Manhart, Carl Papp. **Third Row:** Gene Timm, Mike Halls, Fred Mulch, Lee Hartman, Rick Schmidt, Jim Hauer. **Fourth Row:** Jon Vogel, Dave Smith, Art Brosius, Jeff Hugus,

Gregg Pearson, John Schweizer, Glenn Kruse, John Buhner, Mark Ritz, Mark Helmke. **Fifth Row:** Dale Beccue, Kevin Boyce, Kevin Smith, Gary Weimer, Dave Roos, Craig Sorenson, Mark Dettman, Steve Stuckmeyer, Duane Kolbus. **Sixth Row:** Ron Lillich, Brian Peterson, Dave Uhrig, Alan Miller, Steve Burrow.

Beta Theta Pi



Front Row: Bob Williams, Mike Henneman, Ed Fey, Tom Meyer, Mark Paoli, Dan Launspach, Dan Petree, Roger Templin, Greg Wettman. **Second Row:** Rick Schmidt, John Coady, Steve Carley, Bill Carley, Brian Carley, Greg Collins, Dave Bitner, Jeff Rock, Jim Parish, Kent Velde, Don Hensel, Tom Grans. **Third Row:** Randy Brownfield, Greg Marrs, Mitch Staley, Jack Gebhardt, Bill Kindorf, Pete Chase, Jeff Strickland, Murray Dowell, Craig

McCarthy, Doug Devore, Greg Eisele, Bob Marshall, Bill Gilliland. **Fourth Row:** Dave Keeling, Jim Deforest, Jack Branta, Kevin Lawler, Brad Tucker, Kelly Foster, Dave Fitzpatrick, Rich Gillette, Mark Hohman, Mike Czwornog, Bob Henry, Dan Zentgraf, Bob Gagnon, Mike Jurgenson, Dan Dalziel, Chuck Carlson, Mike Chase, Doug Fansher, Dave Wells.

Chi Omega



Front Row: Jane Hensel, Margie Early, Maggie Krause, Sarah Glenn, Kaye Barr, Mary Helen Steindler, Deb Deason, Tracey Glancy, Karen Hattenhaus, Nancy Reinning, Cheryl Peterson, Carol Kopecky, Vonney Yelnick, Donna Johnson, Corky Gieseke. **Second Row:** Sally Boyle, Liz Norris, Mindy Conover, Sara Bavester, Karen Davis, Leslie Perkins, Kathy Uvodic, Becky Brashier, Marg Kurylo, Rhonda Tess, Jackie Steffeter, Jan Lavery, Pat Matzdorff, Maria Westermeier, Randy Kalal, Karolee Sidler. **Third**

Row: Sheri Landolt, Christi Noward, Libby Johnston, Beckie Bauer, Marg Flettire, Nancy Brown, Linda Suttle, Jan Kirkpatrick, Nancy Hackel, Lynne Palmer, Gayle Harris, Connie Lessaris, Mary Dimit, Chris Herleman, Terri Erickson, Roya-Lei Stanley, Carol Moberg, Amelia Welch. **Not pictured:** Fran Lanagan, Patti Main, Linda Rohrkaste, Cathy Rice, Barb Sprague, Sue Lerdy.

Delta Chi



Front Row: John Berosky, Al Peterson, Cave Espenschied, Mike Castellani, Jeff Long, Doug Licht, Ron Chezem, Ken Coughlin, Al Stebbins. **Second Row:** Tom Criswell, Bob Cepek, John Russo, John Barr, Mrs. Pauline Boyd, Tom Gordon, Mark Luginbill, Bill Earl, Brian Diedrich. **Third Row:** Chuck Kukla, Mike Rushford, Scott Dixon, Steve Carter, Jeff Stran, Marty Parsons, Wayne Ax, Scott Barrows, Rick Purdy, Roger Leone, Lorenzo Bellocchio, Palmer Klaas. **Fourth Row:** Roy Parkins, Eric Schieve, Chip Dilg, Eric Haaga, Brian Holding, Gary Cook, Glenn Meier, Dennis Hermes, Jim Watt,

Dave Murphy, Tom Lessaris, Dave Kengott. **Fifth Row:** Gary Werner, Kim Prentice, Dave Johnsen, Neal Nealis, John Nicholson. **Not pictured:** Bob Aulert, Jon Ball, John Byrne, Phil Chapman, Bill Feldman, Tom Gryzbek, Eric Hinds, Ray Mathews, Wes Porak, Joe Sommer, Bob Sparrow, Scott Studwell, Tom Wallace, Bill Castenzo, Clark Chaney, Jerry Finis, George Flynn, Mark Hallen, Tom Holecck, Paul Johnson, Bill Krohn, Mac MacCracken, John Paul, Steve Schroeder, Grant Thomas, Randy Well.

Delta Delta Delta



Front Row: Katye Welch, Nancy Corkle, Sara Sims, Jan Weiler, Sally Richards, Wendi Axen, Cindy Martynowicz, Penny Fraggos, Sally Lundgren, Linda Schefter, Jenny Welch. **Second Row:** Jan Stampler, Ellen McConnel, Kathy Sible, Sally Hochschild, Anne Carmody, Nancy Lykkebak, Marie Voss, Leslie Sinila, Nancy Gibson, Georgeann Ratko, Sue Chambers, Connie Piercy, Chris Pawlowski, Lynda Seiberling, Sue Terp, Sharon Rettburg, Julie Murphy, Candy McMullen, Beki Colbert, Leslie Pitts, Dale Ruthen-

berg, Jan Grolla, Jan Ericson, Paula Kalwoda, Lynn Heiss, Mary Beth Dugan. **Third Row:** Susan Masters, Daisy Chan, Cindy Lewis, Barb Sixsmith, Diane Rudolphi, Suzie Voorhees, Mrs. Wisbrock, Sandy Tomm, Margot Kelly, Arlis McLean, Kathy Sweeney, Babs Mittelstaedt, Wendy Henss. **Windows:** Kathy Rondel, Debbie Beard, Barbi Wotruba, Jan Kennedy, Kristin Harr, Debbie Blow, Dee Dee Davis, Sheila Weaver, Anne Wilson.

Delta Gamma



Front Row: Mary Neilson, Chris Zilinsky, Nancy Davis, Renee Kreiger, Chery Heavenly, Ann Sayre, Robyn Goddard, Debbie Denison. **Second Row:** Jan Schriefer, Mary Cloninger, Nancy Cunningham, Karen Moore, Janie Frank, Missey Comerford, Diane Smith. **Third Row:** Jeanne Ahern, Tracy Boehmer, Gayle Natle, Cindy Chvatal, Kathy Coultier, Hilarie Swanson, Debbie Safarczyk, Pam Keat. **Fourth Row:** Barb Branson, Judy Cohen,

Lynn Weigman, Gina Silverstein, Peggy McNeal, Mrs. Ester Coulter, Lisa Deitmer, Patti Stahle, Donn Hansen, Debbie McIlvary, Shelley Haas, Patti Metcalf, Kathy Adams. **Fifth Row:** Tricia White, Joanne Bell, Lucy Wirth, Laury Stuart, Holly Saunders, Karen Donelson, Diane Gilmartin, Polly Summars, Maria Petrulis.

Delta Phi



Front Row: Bruce Rimbey, Mike Hull, Bob Crohan, Mark Pittman, Keith Mikota, Dick Brebner. **Second Row:** Jay Cristy, Tomm Scott, Jim Mazur, Gary Brown, Bob Vering, Greg Parish, Stan Gross, Doug Doll, Dennis Brebner, Rich Dobson, Ray Meisner, Mike Rulison. **Third Row:** Kenny

Bettenhausen, Leon Wood, Pat Micheals, Jim Kennel, Gary Rogers, Bruce Kinsella, Tom Letten, Rob Koss, Rich Slamar, Mark Doll, Doug Stelling, Steve Biehler. **Fourth Row:** John Kinsella, Dave Ledlie, Bob Kerr, John Conway, John Fruin, Theo Heeren, Keith Solomon, Dave Mifflin.

Delta Sigma Phi



Front Row: Mark Feldmann, Kim Anderson, Robert Smith, Stacy Wisegarver, Mike Bielfeldt, Eric Steidl. **Second Row:** Kelly Kraft, Bob Ayers, Wilbert Saari, Mike Bragg, Bill Fries, Bob Camp, Mark Schroeder, Bob Thieme, Rusty Rice, Tom O'Neill, Greg Anderson, Jan Busboom, Will Ayers, Lindy Edmund, Don Kates, Carl Camp, Hugh Stephens, Jim Harger,

Doug Trost, Stan Sipes, Tom Bretz. **Third Row:** Mac, Mike Nichols, Gary Miller, Doug Kuehl, Andy Madra, Russ Marchuk, Steve Jensen, Nick Marcris. **Fourth Row:** Steve Foerder, Goose, John Mickow, P.J., Dan Binford, Mike Aszman, Dennis Matyja, Dave Byers, Steve Johns. **Fifth Row:** Jeff Patzer, Roy Keith, Steve Romine, Dave Watkins, Les Huls, Jim Vangelder.

Delta Tau Delta



Front Row: Hal Ruffner, John Strom. **Second Row:** Gary Wansowski, Doug Crooks, Brad Hopkins, Charlie Hohmer, Rogus Woodrouff, Bruce Juhlin, Kirby Badgley, Russ Visser, Jeff Marks, Jim Heffernan, Mike Reese, Charlie Cardella. **Third Row:** Greg Watlin, Kirk Kohler, Joe Kolkebeck, Bill Ambler, Bill Browne, Pat Kelly, Mel Coleman, Mike Read, Kary

Kieser, Charlie Pickett, Steven Hahn, Harry Pickrell, Tom York. **Fourth Row:** Jim Lourgos, John Conrath, Chris Hull, Cochise, Grant Castleton, Steve Nichols, Jeff Ames, Bob Shupe, John Yeane, Skip Uhl, Ron Haines, Bob York, Tony Hull, Duffy Smith, Bob Frerichs, Pete Youngman, Jon Barth, Pete Dapper, Moon Man, Gary Anderson, Dave Duboff.

Delta Upsilon



Front Row: Scott Dixon, Dave Kohout, Rick Hilblom, Clint Schreiber, Tom Bleck, John Grumish, Bob Genaze, Skip Bach, Neil, Gary Hagener, Carl Witchy — President, Scott Harrington, John Sladek, Dave Trower, Tom Hoogheem. **Second Row:** Rich Gorny, John Hoblit, Kevin Curry, Mike Clark — Chapter Advisor, Pete Coblentz, Mike Brunetto, Tony Sut-

ton, Dick Ridley, Fran Broich, Mike McQueen, Pete Ridley, John Elonomov, George Coules, Mike McLees, Don Einbecker, Scott Kelso, John Holz, Jim Huppert, Jim Olander, Rich Bertsche, Jim Bleck, Kevin Krumdieck, Gary Krumdieck, Curt Carlson, Henry Dubina, Tom Linsey, Greg Matic, Bob Miller II.

Delta Zeta



Front Row: Peggy Mitchell, Kathy Lohrmann — Rush Chairman, GERALYN Bourne, Vicki Mohr, Cyndi Weeks, Pat Lohrmann, Char Mockus, Dawn Mosher, Patty Duval, Rita Kennedy — House Director. **Second Row:** Cindy Uptegraft, Nicki McClernon, Jane Whitnell, Judy McGee — Panhellenic representative, Valerie Cragel, Debbie Mohr — President, Liz Taylor, Marian Prybil, Debbie Holze, Tina Bocskay, Jeanne Hertwig. **Third Row:** Diane

Poel, Marcy Baumgarner, Sue Hoffman, Jarda Bottorff. **Fourth Row:** Mickey Smith, Patti Kidd, Mary Pfeifer, Sheila Crowley — Pledge Trainer, Becky Otto. **Fifth Row:** Ellen Simon, Linda Nickols — Recording secretary, Linda Ross. **Sixth Row:** Cindy Cilyo, Chris Royal — Treasurer, Loreen Singer, Diane Kolwitz.

Farmhouse



Front Row: Bob Newman, Curt Overcash, John Litchfield, Ritchie Hoffman, Gary Gabehart, Doug Runkle, Greg Cross, Angus, Homer Fleisher, Denny Mohrman. **Second Row:** Carl Evers, Bob Elliott, Larry Brizgis, Mike Anderson, Bruce Briggs, Mike Munch, Dave Queckboerner, Randy Vincent, R. J. Newell, Rick Edwards, Tim Downey, Rick Holmbeck. **Third Row:** Scott Schwerer, Bob Young, Kevin Massie, Dave Holzgraefe, Kevin Olson, Rick Brantner, Wes Winter, Don Temple, Bruce Jones, Jay Runner,

Jerry Read, John Deuth, Mike Patrick, Jerry Meyer, Buzz Iliff. **Fourth Row:** Dan Munch, Rod Atterberry, Greg Carr, Frank Nordstrom, Jim Milligan. **Fifth Row:** Kenton Schrowang, Rob Swinger, Rich Brummet, Steve Stierwalt, Mike Sidwell. **Not pictured:** Andy Lovekamp, Tom Carmichael, Kevin Harms, Doug McClelland, Stan Rolf, Kim Alleman, Craig Donoho, Rick Meyer, Jim Niewold, Ron Tombaugh.

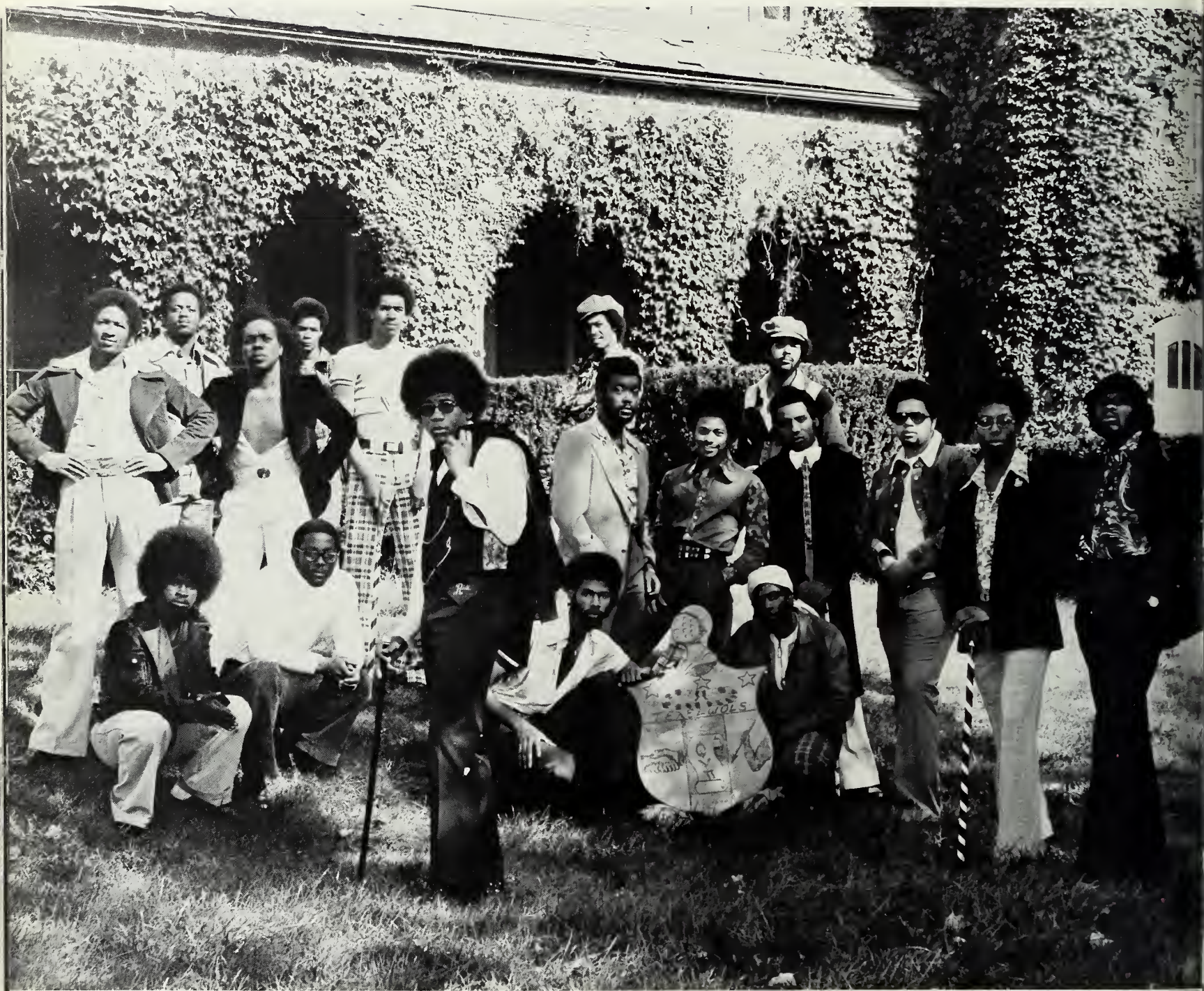
Gamma Phi Beta



Front Row: Jan Burke, Nora Rowley, Betty Buerckholtz, Sue Colbert, Carol Wanberg, Jeri Vinson, Clare Downey, Sue Beaman, Leslie Reeder, Carol Anderson. **Second Row:** Melody Filarski, Becky Morris, Sally Heaton, Cathy Lizowski, Heidi Zwierlein, Nancy Avakian, Kathy Fleming, Kathy Sidinger, Lisa Budris, Del Pillote, Leslie Hearn, Nancy Houkun. **Third Row:**

Mrs. Barbara Claney, Carlotta Trimarco, Debbie Alman, Barb Trimarco, Grace Hanger, Bev Allgaier, Linda Laine, Jan Hinz, Madeline Crill, Sue Armstrong, Jan Furlong, Terri Tobias, Vicki Sorenson, Judy Erikson, Kitty Jo Vorisek, Sue Allwood. **Fourth Row:** Mary Inskeep, Linda Bangassar, Chris Johnson, Karen White.

Kappa Alpha Psi



Front Row: Kenneth Akins, Edward Jenkins, Derrick A. Anderson, Samuel Hogsette, Art Jones. **Second Row:** Derry Johnson, Ricardo O. Banks, Farley Johnson, Fred Walden, Robert H. York, Andre Jones. **Third Row:** Allen C. Mixon, Theodore E. Russell, Samuel McWilliams, George Wilson, Guy

Summers, Theodore Austin, Raynard Hall. **Not pictured:** Edward J. Brown, Benjarmin Dozier, Barry Brown, Tyrone Pace, Quentin Bradford, Dennis Jefferson, Robert L. Williams, Clarence Shelly, Lonnie Clark, John Smith, Ernest Clay, David Sessions, Grant Henry, Jim Hunter.

Kappa Alpha Theta



Front Row: Nancie King, Lynn LaDouceur, Jeanne Oeschel, Paula Page, Mary Cronim, Laura Miller, Laurie Judd, Adrienne Voise, Kathi Bufano, Marilyn Gerdes, Debbie Paul, Carol Gaines, Dixie Whiting, Kathy Kyrias, Diane Weinthaler, Nancy Schrieber, Holly McKay, Celia Grant. **Second Row:** Pat Cox, Kathy Ackermann, Holly Anderson, Diane Kummer, Barbara Nibeck, Jeanie Tunney, Mrs. Campbell. **Third Row:** Marcia Hager, Karen Solovy, Laurie Hopkins, Sue Gilstrap, Ann Griffin, Sally Klauke, Marcia Clausen. **Fourth Row:** Nancy Bauderer, Debbie Smith, Joan Bergs-

trom, Crystal Cooley, Beth McBride, Anne Ackermann, Carol Ruben, Mary Merker. **Fifth Row:** Jill Flanineam, Gail Boldt, Anne Schroeder, Sandi Selbergren, Jody Burt, Judy Johansen, Vicki Hughes, Mary Kay Meixner, Susan Crawford, Sue Vespa, Joan Blanchfield, Marcia Eickenberg, Beth Penn, Lisa Davidson, Pat Hemphill, Sue Drayton, Anne Kelly, Janet Hamman, Teresa Henneman, Leigh Andruczk, Vicki Kroener, Andrea Ivanhoe, Mary Ellen Maley, Jan Lenard.

Kappa Delta



Front Row: Deb Beshoar, Kathy Kebler, Beky Diller, Cathy Mainard, Nancy Hardy, Sherry Schiffer, Lynn Deltertogh, Karla Kies, Deb Krause, Jo Strawn, Patti Justis, Dee Taylor. **Second Row:** Marian Morgan, Marsha Pursell, Cindy Powers, Barb Marshall, Sue Barberie, Jane Colgan, Shari Ogurek, Marjie Phillis, Chris Watne, Debbie Butler, Deb McDonald, Barb Potym, Tanya Burg. **Third Row:** Barb Scharmer, Ginny Weitz, Jean Franz, Sue Sapp, Marty Blakey, Sue Guderly, Linda Sus, Phyllis VonPlachecki,

Elaine Goelz, Karen Peek, Pat Lens, Jackie Kriebs, Deb Haas, Jane Dubose, Jan Zoschke, Sharon Sutton, Mary Latondress, Patti Follis, Sandi Bower. **Fourth Row:** Mrs. McGuire, Vicki Young, Gail Sweeney, Val Borrowman, Betsy Antle, Jane Anderson, Jane Molitoris, MaryLou Simonson, Sue Delbridge, Carolyn Morton, Janet Crusius, Vickie Patterson, Jean Spengel, Patti Wieland, Betsy Lidecker.

Kappa Delta Rho



Front Row: Bill Kottas, Dave Lemme, John Bevill, Jim McCormick, Karen Stoll, Steve Arnold, Dave Rathgeb, Karen Godfrey, Mark Dills, Jay Lundberg, Gail Entsminger, Randy Johnson. **Second Row:** Viv Deppert, Martha Albrecht, Caesar, Phil Troyk, Sarah Tate, Diane Allen, Gweh Stahnke, Mary Beth Tokarski, Debbie Damer, Pam Schutz, Sue Vonderhaar, Tom

Skafides, Troy Reed, Gerry Beanblossom, Ken Krynicki, Muffy Weeks. **Third Row:** Tom Burns, Paul Mitchell, Joe Lezark, Mark Winter, John Padgen, John Barbour, Dave Mitchell, Mark Paradies, George Gerriets, John Riley, John Sitler.

Kappa Kappa Gamma



Front Row: Ellen Good, Theresa Heiple, Anne Radcliff, Barb Visser, Sharon Hogan, Cheri Crawford, Julie Shaw, Penny Newman, Marsha Kiper, Kristie Campbell, Sue Paul, Lynn Case, Mindy McBride, Ruth Fagerburg, Karen Downy, Carol Carter, Sandy Jilek, Sue Dvorak, Francie Laidlaw. **Third Row:** Janette Kalus, Polly Farmer, Joanne Cook, Nancy Patterson, Theresa Greathouse, Kay Wannamacher, Denise Podeschi, Holly Heller, Robin Kauth, Mary Pat Langefeld, Deb Goulding, Linda Meinke, Sue Micali, Chris Olsen. **Fourth Row:** Vicci Moore, Jane Mosser, Deb Steincamp,

Julie Wilson, Melissa Singer, Ruth Mackey, Nancy Watson, Nancy Curran, Deb Deiss, Cathy Mills. **Fifth Row:** Brenda Walraven, Kim Hufford, Jean Launspach, Carol Jackson, Janet Gustafson, Betsy Dick, Mrs. Helen Long, Kim Korgie, Nancy Roesch, Ellen Shoenberg. **Not pictured:** Rita Kelly, Sloane Cheng, Deb DeLong, Maury Kennedy, Sue Swift, Beth Riefveld, Cathy Bilyeu, Cindy Crow, Ellen Dowell, Cathie Allen, Patty Helfrich, JoAnne Eckblad, Karen Schlipf, Julie Spitz, Deb Bushbach.

Kappa Sigma



Front Row: Dave Asheim, Monty Meyer, John Marwitz, Bob Groesch, Joel McNeeley, Gary Laugharn, Rick Hartzel, Brad Frost, Russ Loring, Bob Plankenhorn. **Second Row:** Dave Coyle, Bill Stewart, John Cornell, Mike Barber, Dan Kant, Paul Asheim, Lee Slavinskas, Jon Holt, John Dybas. **Third Row:** John Coates, Dave Eitel, Dale Quimby, Ralph Gilbertsen, Greg Mnagum, Mark Takeuchi, John Fisher, Mark Ullmann, Riff Scholz, Chuck

Bazil, Rich Romanotto, Mike Herges, Mark Gittings, Bob Fernandes, Bob Cusick, Jon Richards. **Fourth Row:** Lou Pisani, Mike Healy, Kurt Groesch, Dan Harms, Rex Rev, Steve Voss, Mike McConnell, Nick Appelbaum, Matt Rusch, Brett Bogen, Craig Rost, Tom Brummett. **Not pictured:** Bill Duncan, Joe Fill, Chris Finlay, Paul Gillis, John O'Neill, John Woosley, Stan Fernandes, Jim Johnstone, Frank Woosley.

Phi Delta Theta



Front Row: Jim Goodell, Tim Bailey, John Kaneski, Stan Krabbe, Ted Lutz-
el, Mark Cunningham, Rick Johnson, Bruce Dulheim, Dave Thompson,
Jim Spellmier, Don Ryan, Jack Youle, Gary Vanek, Dan Williams, Bob
Ryan. **Second Row:** Ron Gareiss, Steve Camferdam, Andy Beach, George
Hanson, Steve Heinrichs, Fred Miller, Tim Triebold, Duke Buzhard, Jeff
Bostrum, John Kaiser, Al Ryniac, Matt Deneen, Jim Fasules, Bernie John-

son, Brian Sprague, Al Hallene, Mark McKenzie, Jim Newman, Jim Pirecy,
John Holzbach, Jim Parkhill, Jim Ginzkey, John Velde, Jeff Hufford, Scott
Stupay. **Third Row:** Greg Friedrich, Bill Lewis, John Stevens, Paul Leas,
Craig Harriot, Scott Laidlaw, David Drug, Randy Karr, Mike Mette, Don
Hild, Bob Oudi, Keith Chapman.

Phi Gamma Delta



Front Row: Brad Bell, Rick Erickson, Jesse Tolan, Bran Hanson, Mike Strang, Bill Amacher, Merl Burkett, John Weissert, Tom Hickey, Jim Hickey, Nick Loiacono, Jim Kosmerl. **Second Row:** Pat Kealey, Al Fields, Terry Tolen, Dave Jump, Greg Mosdick, Steve Scott, John O'Laughlin, Roger Erickson, Mike Kealey, Rick Walhs, Rob Sterner, Larry Nuequist, Jim El-

sworth, Dave Fletcher, Doug Schroyer, Don McMurray, Steve Yant, Rick Honach, Larry Hampton, Paul Pelchovicus, Jim Kahn, Dave Cole, Gary Kapral, Mike Curren, Doug Glasson, Sam Wit, John Kennedy. **Third Row:** Craig Johnson, John Hicks, Tim Murray. **Not pictured:** Roy Robinson, Mike Gow, Mike Hodgson, Duffy Gainer.

Phi Kappa Psi



Front: Marc Bracken. **First Row:** Jon Groesbeck, Jim Neckopulos, Terry Beno. **Second Row:** Bill Hoffman, Larry Tylka, Tom Bacon, John Hales, Steve Lentz, Jim Okonski, Jim Thomas, Brian Lindroth, Scott Fay, Ken Paetsh, Bill Warren, Jeff Cole, Clint Johnson, Wayne Tylka, Jim Berg. **Third Row:** Carl Groesbeck, Greg Muench, Dennis Williams, Steve Holden, Tripp Waldo, Brent Piersma, Mike Delcamp, Matt Klein, Jim McGarth, Bill Sakas, Brian Carter, Paul Leyman, Bill Shold, Mike Wells, Glen Fencil, Rich Raymond, Tom Rupp. **Fourth Row:** Dave Lindsey, Jim

Pankanin, Mark Emery, John Liberty, Rick Schweig, Al Bauman, Tom Headen, Tom Koritz, Don Mann, Tom Kerr, Gary Moore, Brian Phillips, Bob Derezinski, Jeff Huard, Jeff Stair, Bruce Morrison, Steve Ebbing, Pete Johnson, Tom Devane, Doug Greenman, Mario Stepanini, Gary Carlson, Jim Dowland, Steve Johnson. **Fifth Row:** Dave Garavalia, Mark Okonski, Bill Plath, Steve Claypool, Jeff Olson, Davis Waldo, Jerry Panfil, Ed Woodbury.

Phi Kappa Tau



Front Row: Andy McDonald, Bill Snyder, Bob Strelecky, George Blogg, Doug Walter, Scott Day, Dan Dodge, Ray Cebold, Mike Nejman, Tom Kaptur, George Merijohn. **Second Row:** Jeff Hawkins, Mike McAndrew, Brendan Greene, Bruce Colter, Mark Henning, Bob Hiser, John Wagoner, Jeff Klontz. **Third Row:** Brian McConnell, Mark Galbreath, Chad Hageman, Rich Finno, Bob Lachky, Tom Swarthout, Doug Moore, Mike Lopata, Tom Walther. **Fourth Row:** Bob Kuypers, Gary Sorensen, Scott Christen-

son. **Fifth Row:** Jim Hughes, Lou Belletire, Ken Kauffmann, Tom Vercillo, Dave Zaybal. **Sixth Row:** Gary DeClark, Glenn Gutnayer, Keith Knapp. **Seventh Row:** Rich Kruke, Ken Nix, Andy Merz, Tom Benson, Marty Strelecky, Bob Mishur, Scott Sim. **Eighth Row:** Tom Simison, Vince Satkoff, Greg Green, Keith Groebe. **Ninth Row:** Terry Toman, Bill Lorey, Tom Dobrinski, Mike Greene. **Not pictured:** Mark McAndrew, Phil Magiera, Bill Ecton, Tim Tully.

Phi Mu



Front Row: Jill Levy, Cindy Hamm, Janie Baughman, Cindy Pearson. **Second Row:** Carol Brock, Louann Lemaire, Dawn Simpson, Nancy Abrahams, Patti Theil, Cindy Oien, Karen Pavlak, Karen Brocker, Marianne Wright, Candy Sawyer, Linda Good — President, Ruth McCall — House Manager. **Second Row:** Debbie Drew, Sandy Riddle, Susi Slack, Debbie Zander, Joyce Lopatka, Kathy Corkery, Lois Sturm, Barb Peters, Terri Lehan, Char

Mitchell, Janie Schroeder. **Third Row:** Debbie Krause, Pam Angus — Pledge Trainer, Susie Kazuk, Bev Berning, Joyce Kovar, Caol Bartell, Terry Wende, Kathy Fairchild, Kitty Kelly, Helen Hartnell, Holly Gibson, Ellen Blumhardt, Nancy Ply — Vice President, Nancy Johnson, Vicki Ross, Leslie Greene, Linda Fabiano, Gale Oswald, Jeanine Knickraum, Julie Gilmore, Jetta Elston, Karen Reifstek, Jo Jo TenBoer.

Pi Beta Phi



Front Row: Lee Zeigler, Kathy Kleitz, Laurie Mester. **Second Row:** Sue Kraus, Sharon Farquar, Liz Novaria, Julie Freischlaig, Wendy Baron. **Third Row:** Karen Velde, Kathy Frederick, Patti Maloney, Nancy Goldstein. **Fourth Row:** Peggy Piazza, Carol King, Lynn Whitson, Beth Larey, Joan Hedges, Andi Swengel, Jody Lubliner, Laura Kapros, Nancy Rankin, Meredith Engert, Dawn Livergood, Leslie Berman, Betsy Kuhle, Linda Kaneski, Laura Stonitsch, Sue Shepherd, Marianne Leesman, Debbie Novac. **Fifth**

Row: Cherri Elbersen, Stacy Stutzman, Laura Kiolbasa, Ann Lukeman, Nancy Haroldson, Debbie Parsons, Sally Shepherd, Debbie Grennan, Paula Tremble, Suzanne Pritchard, Katherine — the loveable cook, Mrs. Hedgecock, Elaine Carlson, Karin Polson, Becky Carlton, Sally Stoetzel, Mary Dragich, Maggie O'Malley, Lynne Merrick, Judy Morgan, Barb Court, Nancy Crawford. **Not pictured:** Lore Carton, Pam Blatt, Marcia Morrow, Kay Sexton, Connie Burns, Patti Rabbe, Diane Jeckel, Ann Bitzer.

Psi Upsilon



Front Row: Tom McCaffer, Bob Mathews, Doug Gill, John Culp, Andy Larson, Bill Mathers, Paul Orton, Steve Childs, Mike Dooley, Kurt Smith, Dave Deetjen, Ray Pier, Jim Van Hook. **Second Row:** Mark Wilensky, Dan King, Jerry Richardson, Scott Jones, John McIntosh, Kevin Barrett, Steve Jelms, Denny Houston, John Daly, Jon Buchanan. **Third Row:** Arnie Allen

— President, Gene Gurley, Dave Toftoy, Tony Ishmael, Bob Compton, Mike Stephenson, Bob Beatty, Walt Boylan, Mike Bennett, John DeGroote, Dave Slager, Scott Connell, Tim Evans, Keith Smith, John Haas, Pete Desmond, Dave Slack, Bruce Johnson. **Not pictured:** Mark Fossberg, Bill Keating, Mike Kanzler, Dave Bell, Tom Malerich, Jerry Adrian, Mark Houston.

Sigma Alpha Epsilon



Front Row: Stu Summers, Paul Cooke, Mike Ebert, Dave Freeto, Tim Doody. **Second Row:** Daryl Drake, Jack Beaumont, Vince DePhillips, Ed Munin, Dave Meitz. **Third Row:** Brad McNealy, Marty McGraw, Jay Keith, Rick Crawford, Don Smith, Russ Nelson. **Fourth Row:** Greg Mar-

tin, Bob Schweitzer, Jeff Myers, Jim Kroegal, Clark Gapen, Howie Ember, John Fuehmeyer, Tom Jepsen, Bob Merritt, Rob McAdams, Paul Ercius, Neil Lohuis, Bill Fish, Doug Fink, Em Rapp, Dan Drake, Pete Goeddel, Jeff Smith, Mark Livasy, John Carmichael.

Sigma Chi



Front Row: Bob Gebert, Mike Fogerty. **Second Row:** Ed Reiley, Bob Dugan, Steve Sarovich, Mike Chunn, John Gummersal, Doug Damrow. **Third Row:** Rich Powers, Kent Davenport, Griff Glathar, Jack Horn, Dave Pritchard, Mike Roth, John Lynch, E. M. Rahn, Doug Wilson, Mark Cressy, Paul Veech, John Frothingham, Steve West, Mark Anderson, Steve West, Mark Anderson. **Fourth Row:** Dan Kemna, Gary Olson, Kevin Burger,

George Turner, Larry Rook, Kevin Morrey. **Fifth Row:** Dave Young, Rex Miller, John Thalgot, John Wunderlick. **Sixth Row:** Jim Hall, Jeff Conrad, Bob Nouvaria, Rick Jaunky, Dave Retger. **Window:** Bill Kleckner, Dave Johnson, Bill Uecker. **Roof:** Dave Catlett, Russ Svetic, Bob Georges, Randy Hills, Bill Roth.

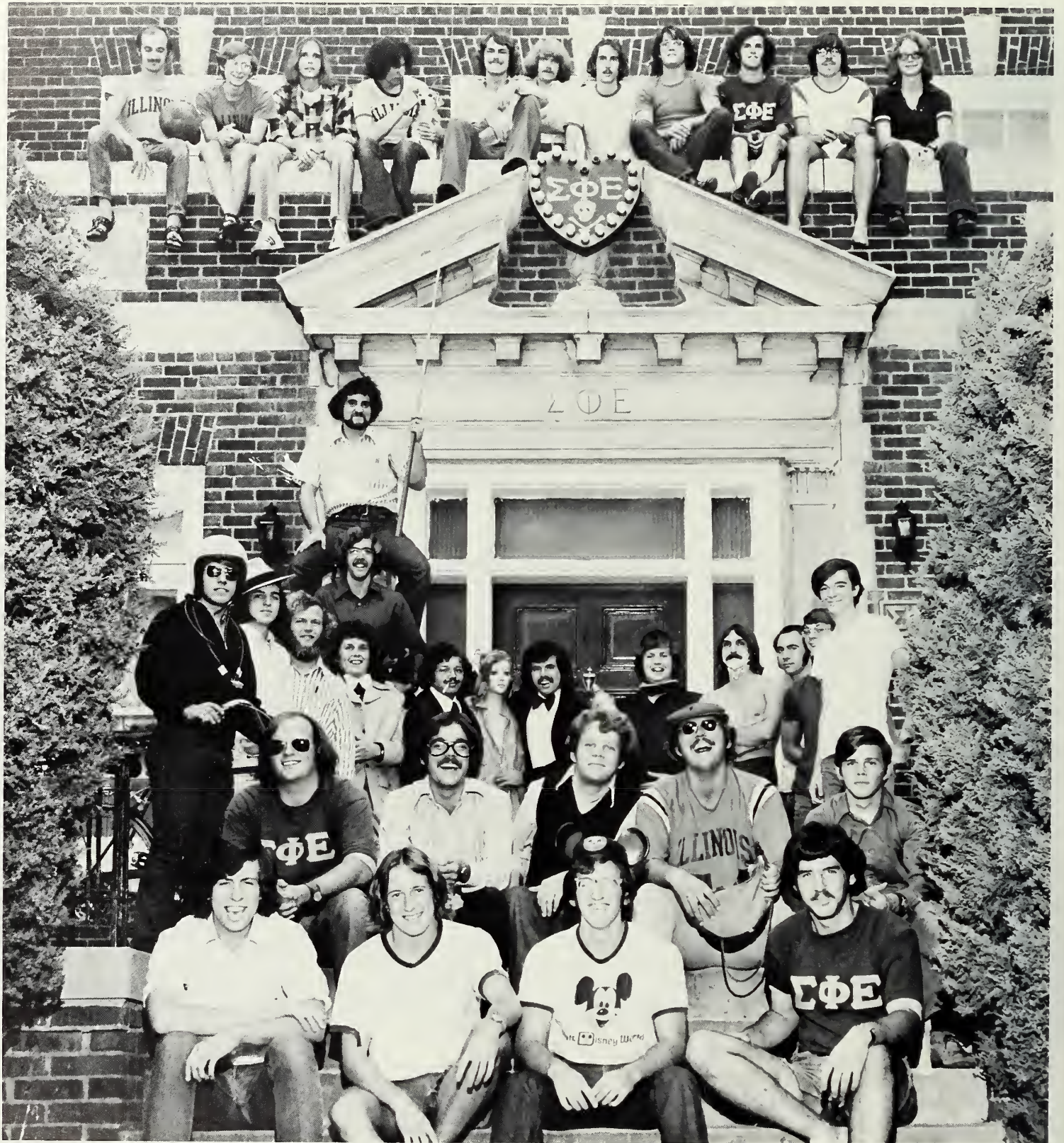
Sigma Delta Tau



Front Row: Nancy Davis, Marla Friedman, Susan Gordon, Bonnie Goodfriend, Lori Wolfson, Terri Burns, Lois Mandel, Suzi Share — Secretary. **Second Row:** Leslie Brantman, Lauri Block, Cindy Glickson — Rush Chairman, Janine Cohen, Marla Baygood, Linda Ballis, Amanda Anders, Rhonda Belson, Cindy Goldberg, Marla Jankauer, Jackie Ankin, Arlene Hoover. **Third Row:** Laurel Draper — Panhellenic representative, Maralee Sabath, Robin Barbakoff, Roberta Liebovitz — Treasurer, Barbara Baren, Eileen

Landsberg, Eva Kaplan, Ellen Applebaum, Linda Gordon, Mrs. Kessler — House Mother. **Fourth Row:** Amy May — House Manager, Brenda Ukman, Nancy Bronstein, Diane Brown — Pledge Trainer, Sue Eckerling, Joy May, Joan Weiser, Nancy Portugal, Emily Hill, Susan Schu — Social Chairman. **Fifth Row:** Janice Meisner — President, Sandra Bodenstein, Judy Ludwig, Linda Goldin, Jackie Glickstein — Rush Chairman, Debbie Friedman, Caryn Gutmann.

Sigma Phi Epsilon



Front Row: John Doherty, John Wemlinger, Bill Kuhn, Jim Guyette. **Second Row:** Gary Ward, Phil Dortch, Bill Griffiths, Mike Silchuck, Kermit Carlson. **Third Row:** Tom Cechner, Jack Kissane, Fred Greishaber, Steve Kaplan, Mike Healy, Kelly Grant, John Vercellino, Paul Conforti, Milt Kruger, Ken Dutton, Dan Hopkins, Jim Moravec, Mike McNulty. **Fourth**

Row: Dan Pavish, Chris Walsh, Joe Ryan, Reid Larson, Al Snyder, Greg Beck, Rick Gustafson, Roger Williams, Ken Haatz, Rich Buch, Blaine Garst. **Not pictured:** Bill Ackerman, Paul Gaisor, Ted Helms, Jim Hill, Chris Hinesly, Jay Husayko, Bob Jordan, Paul Parkinson, Bob Perchak, Paul Wemlinger, Bill Zwick.

Sigma Pi



Front Row: Howie Karenthal, Steve Kasper, Mike Simmering, Mike Grigas. **Second Row:** Dan Spellman, Larry Marcucci, Tyler Vogel, Tom Fogarty, Steve Johnson. **Third Row:** Bert Entsminger, Luke Burchard, Jeff Oravec. **Fourth Row:** Bill Geimer, Dan O'Leary, Lew Rose, Bill King, Bob

Gallo, Chuck Smith, John Nosko, Dick Militz, Bob McHugh. **Fifth Row:** Dave Shotick, Rick Hudgens, Jeff Kritzman, Ron Hazen, Bob Charol, John Hague. **Not pictured:** George Eckart, Hans Stoll.

Tau Kappa Epsilon



Front Row: Tim Ashe, Paul Tsukono, Kevin Kivikko, Scott Jeffrey, Dave Talaber, Jim Hopkins, Fred Snow, John Temmerman, Jeff Leffelman. **Second Row:** Mike Hughes, Mark Smyczynski, Bill Koppman, Dave Whedon, Brian Deck, Joe Torsan, Mark Worden, Bob Falta, Larry Coha, Mark Smith,

Bruce Karras. **Third Row:** Jay Talaber, Mike Casteel, Larry Phillips, Bob Book, Jorge Bilandrin, Larry York, Mark Duenser, Dave Scherer, Ernie Mrozek, Andy Block, Terry Hiller, Jim Wilford, Jeff Kulpins, Mike Hiller.

Triangle



Front Row: Jason Theios, Steve Wilmes, Manny Day — President, Gene Sheldon, Steve Weygandt — House Manager, Pete Varga. **Second Row:** Bob Weder — Internal Vice President, Bob Cloy, Jim Ulinski, Mitch Brachman, Al Wertepny, Tom Novotny. **Third Row:** Steve Smunt, Ken Shimashita — Rush Chairman, Dave Born — Secretary, John Ely, Dennis Rosolowski, Fred Chin — Treasurer, Gene Honda, Steve Wertepny, Ed Smith, Aud Eckstein, Greg Bloomberg, Marty Marion, Fred Deutschmann, Gene Younker.

Fourth Row: Mike Cappel, Larry Schulz, Gary Tonn — Social Chairman, George Schneider, Erv Bonatz. **Fifth Row:** Steve Sias, Bob Schweitzer, Dave Zielke, Tim Schroeder, Scott Franzen, Steve Spielman — External Vice President, Frank Laux, Paul Signorelli, Doug Klaus, Bill Harris, Steve Wetter. **Not pictured:** Tony McAnally, Sam Valencia, Tim Souther, Gary Bye — Commissar, Mike Cycyota — Little Sister Chairman, Mike Micci, Bob Rock, Gary Hawkins, Steve Mecherle.

Zeta Tau Alpha



Front Row: Lisa Allen, Debi Damer, Pam Schutz, Kathy McCarthy, Lori Shelby, Marcia Olsen, Debbie Bliefnick — Assistant Treasurer. **Second Row:** Pam McCulley — External Rush Chairman, Carol Stasiek — Internal Rush Chairman, Sara Tate — Activities Chairman, Mary Pat Forkin, Rita Kay Hill, Ginny Pesch — Panhellenic delegate, Karen Larson, Gwen Stahnke, Sue Patzer — Vice President, Viv Deppert — Music Chairman, Katie Weller — Social Chairman. **Third Row:** Tammy Moore, Marilyn Olson — Treasurer, Kathy Kelly, Mary Fish — Chapter Advisor, Cheri Ronat, Mary Beth Tokarski, Mrs. Helen Rose — House Manager, Sharon Krausz,

Barb Pomeranke, Diane Henrikson — Rituals Chairman, Jolien Catlin — Pledge Advisor, Kathy Rokos — Secretary. **Fourth Row:** Sue Muddleston, Sara Pemberton — Standard's Board Chairman, Kendra Moore, Nan Moedebecke, Mimi Duginger — President, Mary Coffman, Kathy Allen — Editor and Historian, Linda Groninger, Joan Selig, Jan Mascher — Corresponding Secretary. **Fifth Row:** Suellen Brya, Mary Liptrap, Liz Therkildsen, Paula Spencer, Debbie White, Robin Amsbary, Dianne Allen, Karen Yepsen — Scholarship Chairman, Sue Eckenbeck — Commissar, Nancy Jane Cole — Key Chairman.



ALPHA EPSILON PI — **Front Row:** Ira Sendev, Lee Shapiro, Roger Wolf, Harris Kal, Norm Bernstein, Tom Tuber, Al Roter. **Second Row:** Steve Sussman, Bruce Kohen, Ken Wolnak, Scott Brown, Marty Glink, Steve Lane, Stu Frank. **Third Row:** Lou Kacgn Isaac Cohen, Larry Greenberg, Mike Lane, Joe Golbus, Danny Yohanna, Ira Keer, Bruce Barron, Scott

Bernstein, Al Rosenbaum. **Fourth Row:** Mike Wilensky, Rub Weber, Stu Cohen, Steve Glink, Harry Gold, Steve Settler, Dave Axelrod. **Fifth Row:** Jeff Mowrey, Bill Schloss, Marty Singer, Ed Nickow, Larry Cohen, Dave Ash.

ALPHA KAPPA LAMBDA — **Front Row:** Brad Schofield, Bob Norbury, Glenn Olsen, Britt Hanson, Marc Robert, Dan McKirgan, Dick Wooton, Brent Holmes. **Second Row:** Bob Wooton, Tom Aiken, Dave Luster, John Arnold, Bill Johnson, Jeff Guse, Monroe Schumate, Dean Lesner, Bruce Copeland, Jeff Wickenhouser, Doug Elliot, Bob Sullivan. **Third Row:** Tom Telling, Rod Zielke, Chris Green, Stan Bona, Tim Simon, Steve Grossman, Rob Brewer, Tom Bell, Bill Wilson, Paul DeHaan, Curt Watts, Wayne

Koelling, Ryan Burdeno, John Gill, Steve Siemer, Jeff Gaddy, Steve Goreham, John Tarbutton, Steve Fiegenbaum, Jeff Hemp, Marc Johnson, Jim Hall, Dean Worrull. **Fourth Row:** Bob Seaborg, Dan Burke, Gary Eisenreich, Brad Shelton, John Walton, Rob Nicholas, Terry Shakon, Bill Karkow, Bob Berthold, Bruce Kasch, Keith Rabe, John Reeves, Bill Olson, Jeff Hanson, Joe Mech, Phil Wolf, Tom Zimmerman.



ALPHA RHO CHI — **Front Row:** Scott Gilliland, Mary Beth Armstrong, Randy Bahler, Bob DeHaven. **Second Row:** Duong Vu, Tom Napier, John Holey. **Third Row:** Bob Cain, Jetta Watermann, Jan Jakob, Leslie Miller, Jim Alpi, Roya-lei Stanley, Joel Vanderwaal. **Fourth Row:** Geri Swanson, Rich Drake, Jim Foy, Al Sagen, Mary Ann VanHook, San Kunimura, Rob Vagnieres, Matt Scudder. **Fifth Row:** Rod Ivey, Todd Jefferies, Mark Carpenter, Mike Becker, Karin Flodstrom, Len Marvin, Doug Miller, Jeff Sronkoski, Bill Bradford, Carol Baumgart, Scott Renken. **Sixth Row:** Mike Kochanski, Lorie Muhs, Bob Gordon, Rich Schneider.



DELTA KAPPA EPSILON — **Front Row:** Bob Bridwell, Mel Buescher, Doug Roberts, Tom Roselius, Mike Byrne, Paul Daily. **Second Row:** Phil Brockamp, Bob Luhr, Ron Elliott, Gary Beck, Jim McGinty.





LAMBDA CHI ALPHA — **Front Row:** Paul Horning, J. N. Morrison, Earl Simmons, Bob Stolf, Matt Lundeen, Tom Bemis, Zac, Bob Owens, Steve Brune, Tom Mais, Bill Prebil. **Second Row:** Jeff Hall, John Rynkar, Dale Miller, Doug Lauffenburger, Scott Karasek, Allen Downs, Pat Oberg, Mark Mussatt, Craig Barasel, Rich Schaller, Lou Valcik, Bob Armstrong, Rob Lemen. **Third Row:** Chris Baker, Brad Bucklin, Dean Becker, Craig

Samuelson, Dwight Hendricks, Jerry Gallagher, Dick Prebil, Joe Karacic, John Crook, Larry Prast, Kim Kardas, Dan Drescher, Bob Byers, Paul Witkay, Rex Carr, Bob Wilson, Ed James, Mike Lembke, Dave Keniston, Pete Rapinchuk, Bruce Shule. **Fourth Row:** Lyndon Werner, Walt Thomas, Ron Dipalo.

PHI SIGMA KAPPA — **Phi:** Larry Evans, Scott Shepard, Dave Kline, John Krause, Paul Nelson, Bob Miller, Dave Olsen, Jim Young, Dave Beck, Phil Anderson, Seth Martin, Dale Rasmussen, Mike Orlich, Bill White, Mark Werth, Steve Finnerty. **Sigma:** Dave Neighbour, Mike Papademos, Jeff Sauser, Brad Emge, Gary Holter, Bill Martin, Pete Villum, Steve Kazmer,

Keith Pecina, Dan Parks, Bob Ahuja, Steve Anderson, Jeff Giles. **Kappa:** Jim Sauls, Dan Rutledge, Darvin Awe, Eric Reiff, Dwight Sivertsen, Bill Golterman, Randy Schneider, Ron Alberti, John Wilcox, Roger Braun, Clif Carey, Ron Kern, Mike Friske.





PHI SIGMA SIGMA — **Front Row:** Tara Jaffe, Maggi Seltzer, Andrea Silberman. **Second Row:** Cyndee Dalesman, Sheree Block, Carol Achterhof, June Segreti, Barb Stein, Linda Ikenn, Jan Shaffer, Karen Marx, Ellen Brandfon. **Third Row:** Carol Ruehl, Kathy Casey, Nancy Schneider, Debbie Steinberg, Sharon Roos, Sherri Wallace, Carol Langdon, Bobbie Becker,

Noel Permuter, Renee Colby, Wendy Hirsch, Debbie Terry, Barb Isenberg, Laurie Schwartz, Andrea Decker, Adrienne Wallman, Beth Black, Nancy Pritzker, Gayle Lang, Susan Emalfarb. **Not pictured:** Patti Cohen, Jodi Konopken, Gayle Segal, Carol Vercillo, Sharon Weinberg.

SIGMA ALPHA MU — **Front Row:** Lee Salem, Dr. Mike Shadow — Advisor, Rich Worsek, Buddy Blinick, Andy Freunlich. **Second Row:** Aron Katz, Marty Robbins, Gary Kash, Marty Oliff, Larry Ross, Ken Jacobsen, Dave Weil, Gordy Goldsmith, Steve Blumenthal. **Third Row:** Joe Cohen, Jay Seidman, Barry Sherman, Keith Mellovitz, Jon Manski, Scott Small. **Fourth Row:** Jeff Davis, Steve Coleman, Mike Wolin, Craig Goldstein, Marc Price,

Barry Friefield. **Fifth Row:** Mark Brown, Dave Schlanger, Bernie Asher, Marc Lichtman, Marty Lipsky, Howie Tenner, Mark Oberrotman, Mickey Herst. **Sixth Row:** Mike Krasney, Howard Erman, Phil Roth, Ben Kay, Mike Winter, Marty Nagel, Mike Mogil, Arnie Schaeffer. **Seventh Row:** Fred Weiss, Dave Behm. **Eighth Row:** Jeff Crane, Scott Heller, Mike Cohen.





SIGMA PHI DELTA — **Front Row:** Ken Stead, Dave Chamness, Wayne Hood, Mike Hinchman, Mike Miller, John Larkin, Fred Baker. **Second Row:** Tom Brierley, Dave Graffam, Ed Zielinski, Gordy Knowlton, Scott Barnett, Larry Rydzewski, Tom Sandelski, Phil Hauck, Dwight Simpson, Mike Stevens, Bill Greenlee, Arnold Taube, Mike Bregar, John Kos. **Third Row:** Ray Lulewicz, Norm Laws, Tony Bielat, Rich Dziopek, Ed Wicus. **Not pictured:** Tom Durkin, Rich Gremley, Bill Rissmann, Rich Bohn, Mark Mlynski.

ZETA PSI — **Front Row:** Butch Hanson, Jack Vasen, Steve Walsh, Jerry Kirkpatrick, Joy McKelvie, Heidi, Sherman Tweet, Carl Palczewski, Ken Vyskocil, John Junis. **Second Row:** Craig Holman, Garry Moody, Ralph

Herbst, Hank Barnes, Paul Ardissono, Jim Ardissono, Al Nelson, Mike Hall, Gerald McCarthy, Ron Anderson. **Not pictured:** Steve McKelvie, Rich Sokolowski.



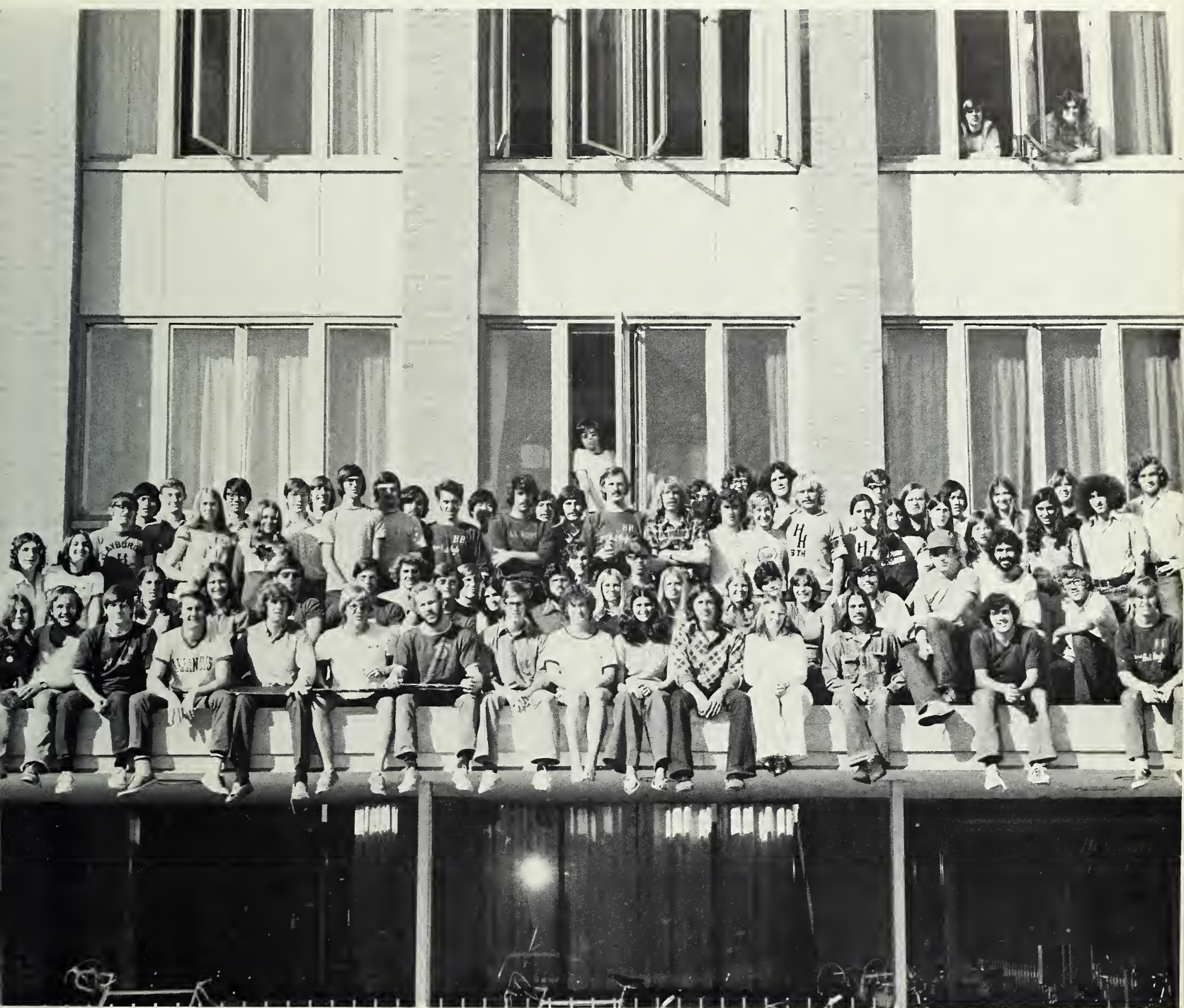
4-H House



Front Row: Jan Humphreys, Diane Meyer, Debbie Simms, Doreen Wetzel, Callie Weiser, Marie Burger, Bette Wurmle, Cindy Holmstrom. **Second Row:** Ann Webel, Marla Behrends, Donna Dollinger, Cathy Linker, Joyce Cutright, Carolyn Fitzer, Barb Campbell, Rita Botterbusch, Martha Wax, Elaine Simon, Nancy Vinson, Marilyn Shepard. **Third Row:** Cindy Edgerly, Mary Russell, Lora Davenport, Theresa Kallal, Jan Harrington, Cindy Duncan, Jo Ann Vance, Kathy Painter, Marilyn Spencer, Marilyn Farley,

Peggy Chace, Nancy Chapman, Marie Murphy, Mardel Gabel. **Fourth Row:** Joni Thorson, Bonnie Sutter, Karen Kirchner, Karen Muehling, Connie Lovekamp, Ann Miller, Mary Dollinger, Deb Brenneman, Mother Thatcher, Judy McGrew, Marti Briggs, Sue Hernecheck, Kae Stegall, Rita Gerstenberger, Chris Lovejoy, Deb Steck, Lois Smith, Elly Kallal, Pam Berg, Muriel Manhart, Becky Carlisle. **Above:** Linda Paydon. **Not pictured:** Sharon Roley, Melanie Turnipseed.

Hendrick House



Front Row: Lisa Strom, Steve Mole, Dave Herman, Lyle Franks, Wayne Johnson, Tom Bond, Chuck Anderson, Jim Thurow, Nance Hikes, Rickie Weiner, John Morton, Don Gruben. **Second Row:** Steve Spicer, Sue Ricci, Judy Pavese, Mary Ellen Tromp, Dave Krauszowski, Kevin Hamrick, John Meyer, Pat Daley, Jim Colbert, Renee Besta, David Pilchman, John Hilgers, Jan Stafford (secretary), Steve Shoemaker, Paula Paluska, Lynn Dierkschiede, Sandy DeVito, Barb Jones, Jim Brawley, Jeff Jones, Hayden Glover, Dale Johnson. **Third Row:** Doug Tinch, Geoffrey Chun, Joe Kabbes, Kim Smith, Pete Chen, Cyndee Blundell, Paul Stoecker, Bob Knobbe, Dave

Gromer, Bill Krohn, Gary Nichiporuk, Curt Steele, John Wu, Dan Randy (treasurer), Morris Minuskin, Bob Gillen (social chairman), Tom Proko, Arne Beruldsen, Tom Watson, Cully Rice, Mike Scoggin, Pat Fortin, Kevin Condon, Jim Swingler (president), Nance Levin, Jim Niblett, Nancy Rosenberg, Glenn Dobratz, Lynn Rovick, Fred Hugh, Kasia Marciniak, Mary Piszczor (vice-president), Linda Mele, Cathy Jesionowski, Benny Oliazadeh, Brad Lambert. **Window:** John Ramsey, Brad Schneider, Bruce Tanouye.

Nabor House



Front Row: Dave Shragel, Steve Wetzel, Rod Dye. **Second Row:** Kevin Martin, Joe House, Russ Campbell, Scott Hillman, Steve Bingham, Mark Weber, Tom Murphy, Bill Campion, George Bane. **Third Row:** Harold Kal-lal, Jon Scholl, Daryl Mealiff, Larry Dallas. **Fourth Row:** Gary Martin,

Bruce Smith, Lynn Burnett, P. B. Finley, Darrel Payne, Dick Craine, Ray Olson, Brad Shull, Warren Groth. **Fifth Row:** Rich Petges, Ron Starr. **Sixth Row:** Rich Nightingale, Lynn Shimmin, Scott Riefsteck, John Rundquist, Dave Huston. **Not pictured:** Tom Kelley, Mike Winckler, Mike Barton.

Newman Hall



Front Row: Jim Tukesbrey, John Klesh, John Kloempken, Bill Ryan. **Second Row:** Joe Daujotas, Tom Krieshok — Counselor, Larry Deger, Bob Kowall, Roland Garton, Rick Kowall, Bob Schaeffer, Bob Tronc. **Third Row:** John Sarwark, Rich Lindemann, Tom Hulina, Neal Wooters, Bill Camille. **Fourth Row:** Ed Kolodziej, Tim Vogel, Tom Redmond, Bryan Locascio, Mike Howie. **Fifth Row:** Charlie Blood, Jim Olson, Joe Mauer, Craig Mueller, Steve Schneider, George Lucchetti — Counselor. **Sixth Row:** Bob Trone, Darrell Cambron, Tim James, Tom McAdam, Dave O'Sadnick.



Front Row: Dave Mack, Dan Fisher, Eugene Satrum, Bernie McKean, Pat Gaughan, Jeff Cassin. **Second Row:** Dave Neumeister, John Kalmar, Bruce Cook, Dave Morrison. **Third Row:** Bruce Mason, Ed Denovellis, John Kish, Bob Little, Dan Gordon, Brent Ochs. **Fourth Row:** Joe Niesen, Bob Gregory, Bill Kauss, Scott McDonald, Tom Tracz, Jim Olson, Doug Olivera. **Fifth Row:** Tom Hulina, Dave Kella, Louis Sarmiento, John Hector, Tim Jones, Vince Faulk. **Sixth Row:** Phil Jordan, Ray Garton, John Kish, Mike Howie, Mark Majestic, Bryan Locascio. **Seventh Row:** Scott Williams, Brad DeSandra, Dave Boyer, Carl Baskin, Tom McAdam, John Clark, Charles Mayhew, Tom Redmond.

Presby Hall



Front Row: Marty McClintock, Beth Hostetter — Vice President, Alice Thompson, Beth Corzine, Diana Childress — Secretary, Jill Gesse, Debby Gemoules, Cindy Henert, Janet Bertelsen. **Second Row:** Debby Decker, Nancy Hughes, Jane Purcell, Jenny Jones, Lynn Kendrick, Linda Larson, Elizabeth Wagner — Treasurer, Barb Kellogg. **Third Row:** Anne Randall, Martha Tolley, Peggy Elmore, Carole Nakashima, Kathy Wilson, Jenny

Andrews, E. Kauth — House Mother, Barb Baird, Terese Conn, Becky Clark, Sara Collier, Joyce Gibbs, Nancy Baumberger, Lynn Allen, Karen Richards, Judy Kendrick, Sue Smalter, Jan Kiley, Kathy Parr, Jennifer Amling — President. **Not pictured:** Jan Ackerman, Linda Degenkolb, Ann Salomone, Debbie Davis.



BUSEY HALL — Front Row: Laura Greiger, Jina Krisciunas, Elise Poepping, Linda LeFevre, Lori Goldsmith, Debbie Dooling, Zita Krisciunas — Social Chairman, Ellen Cihak. Second Row: Joan Waggoner, Carol Tunell, Tibby Murphy, Kay Sarring, Pat O'Connor, Jayne Matras, Nancy Larson, Barb Simon, Cindy Morton. Third Row: Mary Wicoff, Nora Cassidy, Pam Zuhone, Wilma Hooks, Sue Trebs, Marlene Watson, Peggy McConnell. Fourth Row: Glenna Hargreaves, Mary Anderson, Connie Schriver, Teresa

Perucca, Susan Smith, Cindy Litchfield, Leeann Saladine, Jayne Enslin, Denise Ealduto. Fifth Row: Nancy Choice, Becky Canida, Diane Ulett, Lorna Boyer, Angie Dominguez, Mary Jankousky, Linda Weber — Treasurer, Ann Bohn — 1st Vice-president, Ann Koch, Jill Falstad. Sixth Row: Sarah Bieser, Shauna Clarke, Mary Ann Boggs, Leslie Wingo, Jane Case, Carole Triebold, Annette Buntin, Bridget Johnson, Peggy Pisel.

CALHOUN HALL — Front Row: Rob Meyer. Second Row: Chris Sellers, Gordon Zuber, Lee Thompson, Roy Grubb, David Bremer, John Muir, Lyle DeVries. Third Row: Pat Horn, Jeoff Stevens, Walt Brune, Jr., Neil Royce,

Jack Kloess, Roger Shupe, Glenn Murphy, Bob Prange, Gary Porter. Not pictured: George Zurowski, Jon Knapp, Gary Unsicker, Charlie Morehouse.





EVANS HALL — Front Row: Paula Keck, Cathy Saxenmeyer, Lisa Allen, Susan Joiner, Anne Petrie, Cathy Pratt, Bonnie Lou Wilson, Stephanie Taylor, Corlett Bridgewater. **Second Row:** Susan Woodell, Kathy McGann, Lynne Clayton, S. Rae Tallmadge, Debbie Rogers, Nancy Sieja, Byrdie Brownridge — President, Barb Hoosline — Treasurer, Judy Bradley, Letitia Watts, Debbie Metz, Liz Lohrmann. **Third Row:** Oksana A. Akulow, Holly Gerberding, Jane Appier, Kirtha Nadum Zumchez, Susie Bury, Linnea

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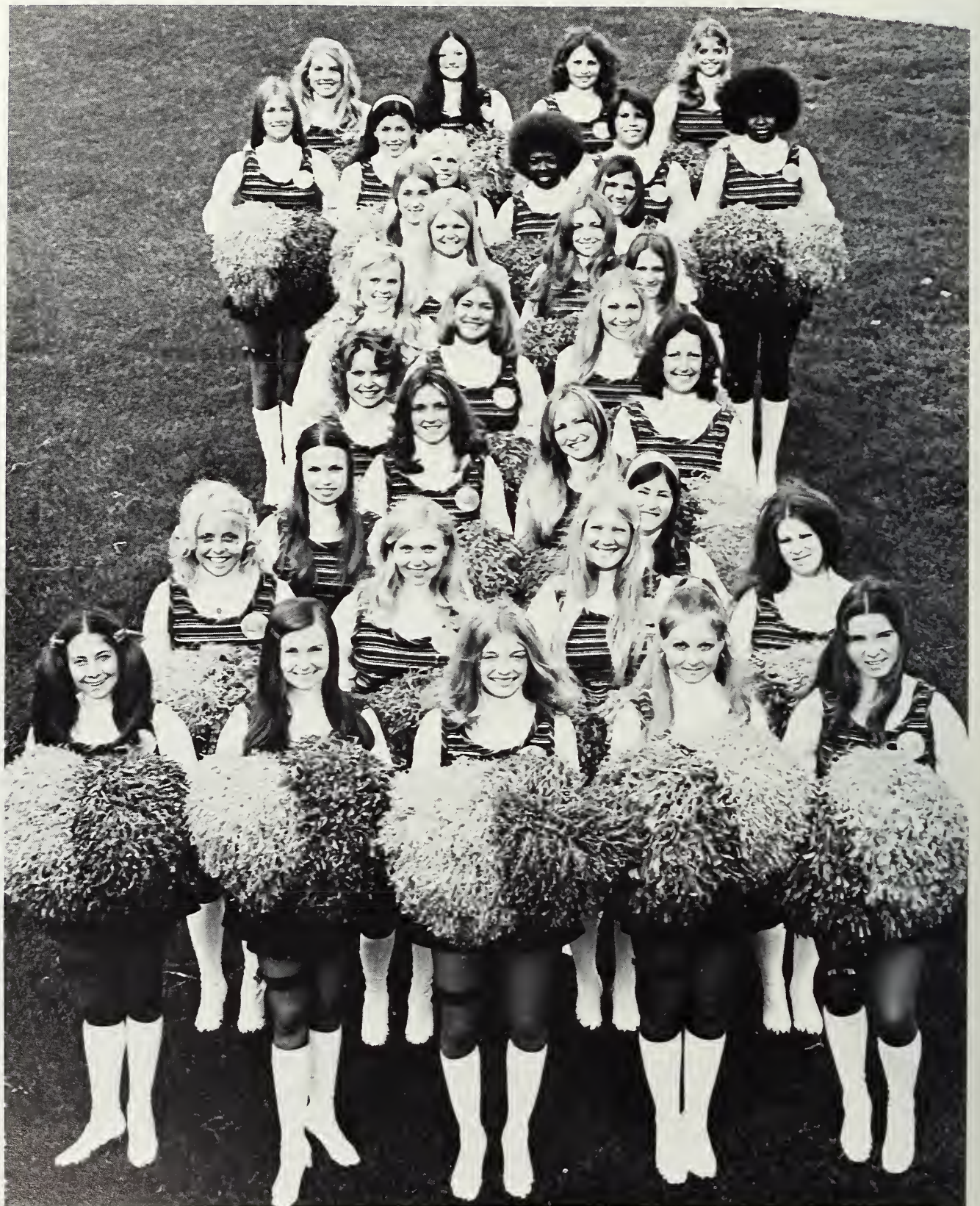
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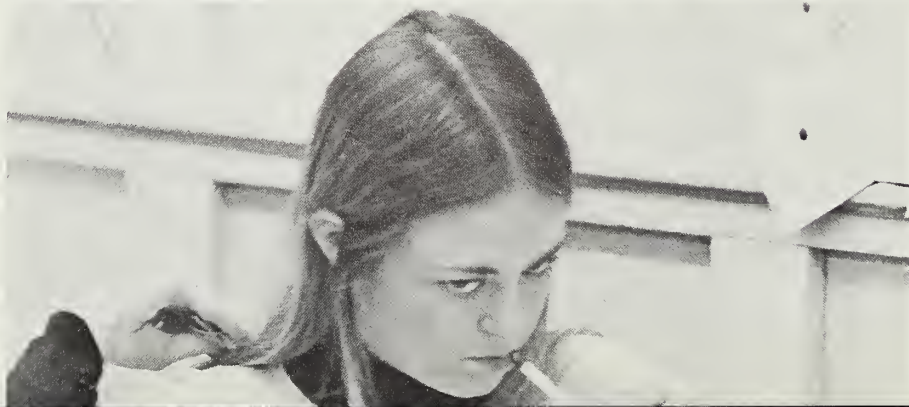
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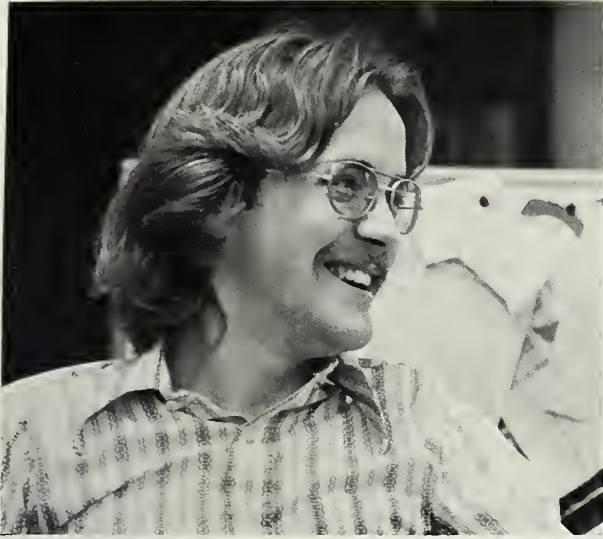


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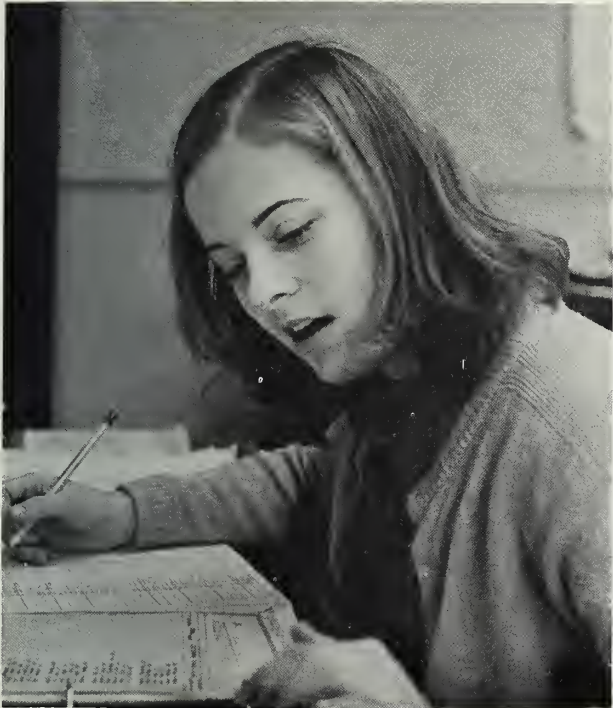


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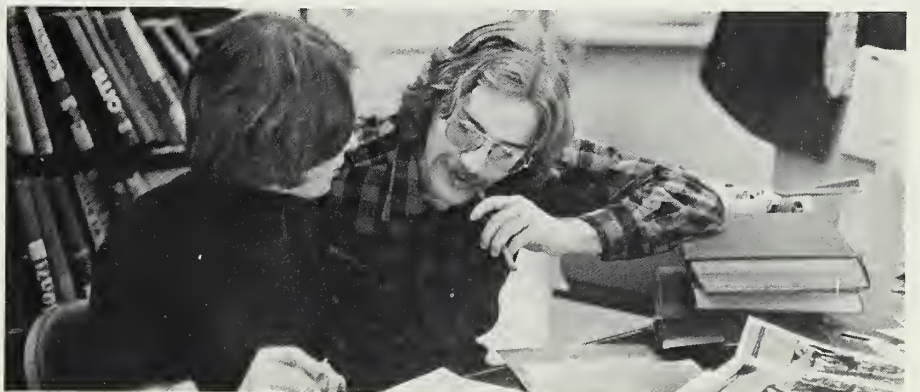
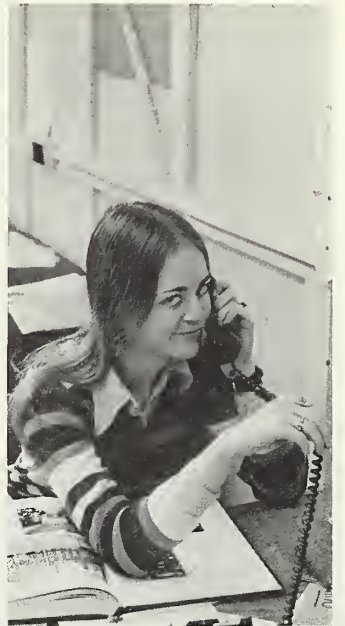
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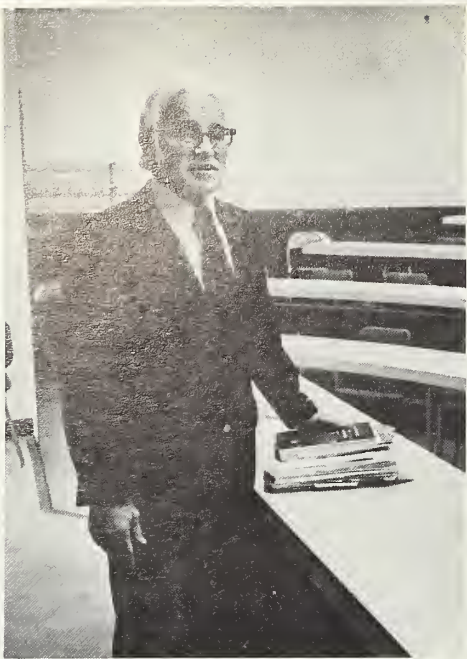
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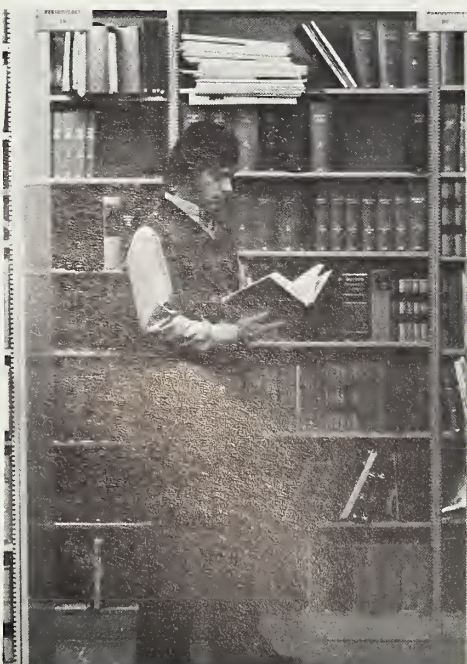
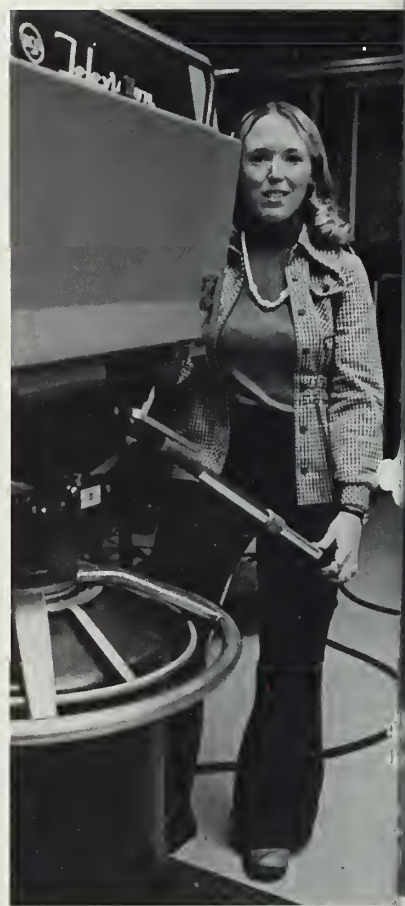
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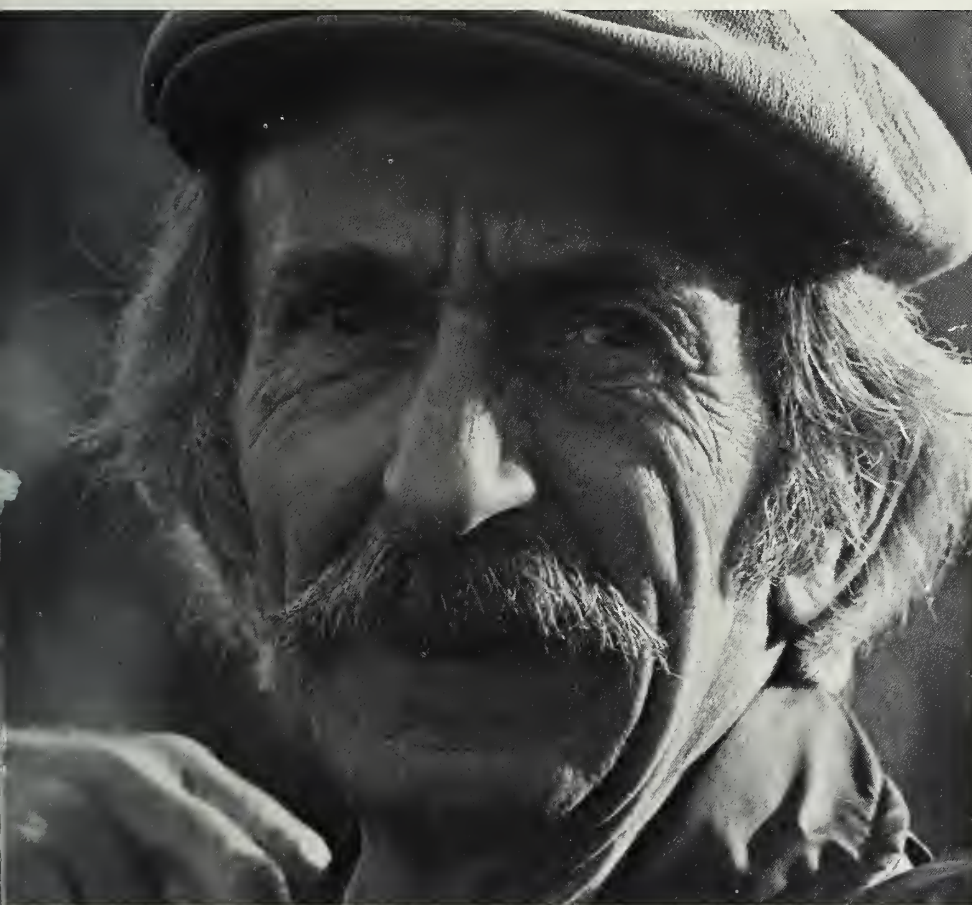


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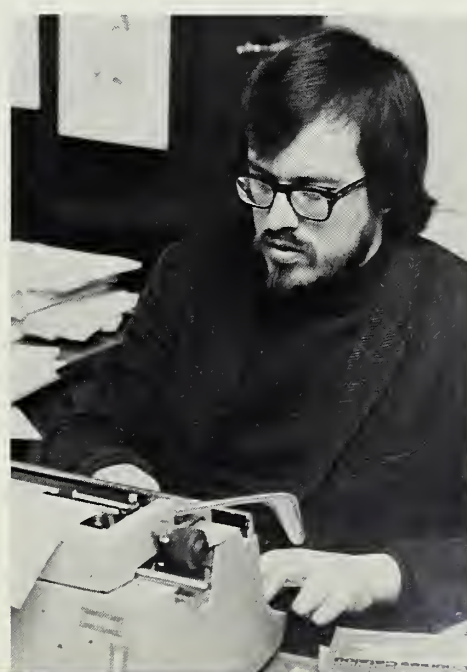
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